

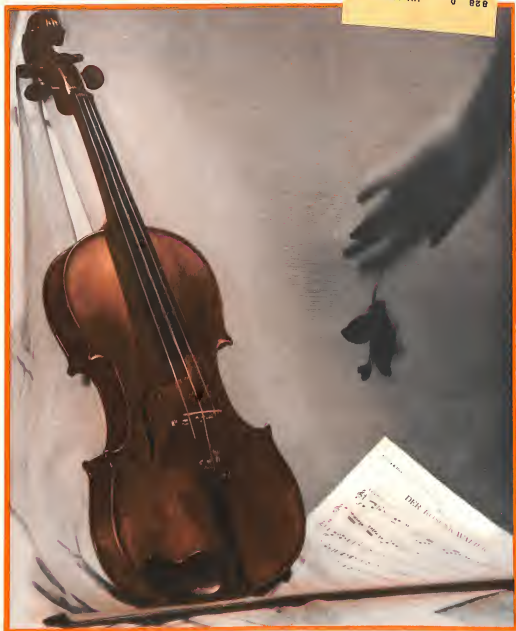
THE ETUDE

October
1948

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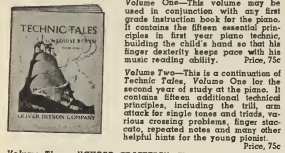
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THE NEW YORK CITY Opera Company, encouraged by its successful revival last season of Mozart's "Don Giovanni," will add another Mozart work to its repertoire for this season, when it will present "The Marriage of Figaro." Roles already assigned indicate that Virginia MacWaters will sing Susanna, while the part of the Countess will be sung by Leona Schumann, a new member of the company, coming from the Civic Opera Association of St. Paul, Minnesota. Lazzlo Halasz, founder of the company, will begin his sixth year as musical director.

THE FIRST INTERNATIONAL Music Festival of Besancon, France, was held in that place September 12 to 19. Gaston Poulet, one of the leading French conductors and founder of the famous Concerts Poulet in Paris, was the artistic director. Among the artists scheduled to appear were Edwin Fischer, Georges Enesco, Constant Lambert, Arthur Honegger, Georges Migon, Pierre Fournier, Federico Elgueta, Marcelle Mayer, Louis Marcelle Delannoy, and Andre Cluytens.

FRANCIS MORAN, twenty-one-year-old pianist of Australia, is the winner of the annual overseas scholarship awarded by the Juilliard School of Music, in connection with the Australian Broadcasting Commission. The scholarship entitles her to three years study at the Juilliard School of Music.

"WOOD NOTES," a set of lyric poems by J. Mitchell Pileker of Montgomery, Alabama, is the inspiration for the orchestral suite of the same name, written by William Grant Still, noted composer of Los Angeles. The suite will be presented on a number of symphony programs this season, including those of the Charleston (West Virginia) Symphony Orchestra, the Arkansas State Symphony Society, and the North Carolina Symphony Orchestra.

THE METROPOLITAN OPERA COMPANY, after announcing that it would be closed to financial difficulties, has now found a way, with the cooperation of the various unions involved, to promote a season shorter by two weeks than previous seasons, the opening performance will be given on November 29, the later. The Metropolitan's sixty-fourth season will include the usual number of fourteen Saturday evening subscription productions which will begin on December 11. No information is at hand concerning the Philadelphia season.

THE TWENTY-SIXTH ANNUAL season of the San Francisco Opera, opened on September 14 with a performance of "Falstaff" in the Memorial Opera House. The closing date of the season is October 17. Operas scheduled for performance in addition to "Falstaff" are "Don Giovanni," "Rigoletto," "La Gioconda," "Die Meistersinger," and "Carmen."

WALTER SPRY, for fifteen years on the faculty of Converse College, Spartanburg, South Carolina, has retired. He is widely known as a composer, lecturer, performer and educator.



THE BROOKLYN SYMPHONY ORCHESTRA has been organized, and plans are formulating for a fall and winter series of two concerts weekly. Herbert Zipser is the musical director, and Richard Kohn, guest conductor at the Lewisohn Stadium, will be associate conductor.

THE SIXTH ANNUAL Young Composers Contest of the National Federation of Music Clubs has produced winners from various states of the union. Edward M. Chiridokoff of Michigan, the winner of a cash award of one hundred dollars for his String Quartet in E Minor. Second prize of fifty dollars in this year went to Willard Elliot of Texas for his Quintet for Bassoon and Strings. William Thomson, also of Texas, won the fifty dollar award for his Sonata for Viola and Piano, and Sidney Jewell Pomeroy, of New York City, was awarded twenty five dollars for his Sonata for Trumpet and Piano. In the choral composition group, first award of fifty dollars went to Theodore Snyder of New York City for his setting of Psalm Forty-Seven. A tie for second place between David Meese of New Jersey and Harold Littlefield, Jr., of New York City, resulted in each receiving twelve dollars and fifty cents.

MARGARET HARSHEW, of the Metropolitan Opera, who appeared at the Paris Opera with great success during the past summer, has been engaged for next summer. The Canadian soprano, Mary Bothwell, also has been engaged for next season's production of "Lohengrin."

THE VIENNA OPERA is planning six new productions for its 1948-49 season. "Carmen" and "Die Meistersinger" are to be restaged. Puccini's "Turandot" and Verdi's "Macbeth" will be given, and there will be two revivals by contemporary composers: "Palastrina" by Hans Pfitzner, and "Tarasenko" by Franz Salhofer.

GUSTAV MAHLER's Eighth Symphony, "The Symphony of a Thousand," was the highlight of the Hollywood Bowl season which closed September 4. Under the direction of Eugene Ormandy, the symphony was given a true Hollywood style performance with literally more than a thousand singers assembled from fifty-two communities in Los Angeles County.

OPERA 48 is the name of a new opera company recently organized on a co-operative basis in New York City. The young musicians forming the group have

been rehearsing for several months, and they plan to give their first performance of Albert's "Tiefand," which in the English version will be given as "The Lowland," Siegfried Landau is the musical director.

THE NATIONAL ORCHESTRAL ASSOCIATION continues to send its graduates, in increasing numbers, to organizations throughout the nation. At present there are some three hundred players in thirty-seven orchestras, compared with last season's figure of two hundred and thirty-six players in thirty-one symphony groups.

GUATEMALA CITY recently enjoyed its first opera season in twenty-four years. Eight performances were given, consisting of "Madama Butterfly," "La Bohème," "Rigoletto," and "The Barber of Seville." Each opera being given two presentations. The orchestra was the National Symphony of Guatemala, with the chorus made up of native singers. Among the leading singers were Virginia MacWaters, Giulio Gann, and Ivan Petroff.

MAURICE DUMESNIL, concert pianist, author, lecturer, and editor of the Teacher's Round Table department of *The Etude*, has received an honorary degree of Doctor of Music, conferred on him by the Musical Arts Conservatory of Amarillo, Texas; this, to quote from the citation, in recognition of his contributions to the art of music in his native country, France, and in more recent years through his generous and friendly help to musicians and students in his adopted country, America.

THE BALTIMORE SYMPHONY ORCHESTRA, conducted by Reinald Stewart, will include a number of novelties in its programs during the season. Among these are Vaughan-Williams' new symphony, William Schuman's *William Byrd's Opera*, and Quincy Porter's *The Moving Tide*, Burill Phillips' *Scherzo*, and Peter Menzies' *Pantasia for String Orchestra*.

JACQUELINE BRUCKER of San Francisco, is the winner of the first prize of \$1000 in the North American Prize Contest, conducted by the Schmitt Piano School of San Francisco. Madeleine Blais of Montreal won the second prize of three hundred dollars.

EDGAR SCHENCKMAN, for fourteen years a member of the faculty of the Juilliard School of Music, has resigned to take over the conductorship of the Norfolk (Virginia) Symphony Orchestra. Insuring a new regime, the Norfolk Civic Chorus will be integrated with the orchestra. While at the Juilliard School Mr. Schenckman was director of the Orchestra Department and conductor of the Opera Theatre.



The Choir Invisible

LULA MYSS-GMEINER, German opera singer of several decades ago, died in August in the Russian occupation zone of Germany at the age of seventy-two. Frau Myss-Gmeiner had appeared in lowering her success in Vienna at the age of eighteen, she became a protégé of Brahms and sang many of his compositions.

FRANK WITMARK, youngest of the six Witmark brothers who were formerly members of the music publishing firm of M. Witmark and Sons, died August 3 in Newark, New Jersey. He wrote a number of piano pieces and also several musical comedies.

FRANK A. MCCARRELL, for thirty-nine years organist of the Pine Street Presbyterian Church, Harrisburg, Pennsylvania, died in that city on July 20, at the age of seventy-one. Mr. McCarrell was widely known as an organ recitalist and choral conductor. He was director of the Harrisburg Christian Endeavor Choral Union, the Harrisburg Solo Choral Union, and the Wednesday Club Chorus.

GUSTAVE FERRARI, eminent Swiss composer, organist, and conductor, died at the age of seventy-six. From 1916 to 1946 Mr. Ferrari was located in the United States.

FELIX WINTERITZ, prominent violinist and teacher, died August 20 at Cambridge, Massachusetts. He was seventy-six years old. At the age of seventeen he came to the United States as a violinist in the Boston Symphony. He was on the faculty of the New England Conservatory for many years.

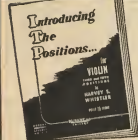
WILLIAM B. CHASE, music critic and editor, died August 25 at Whitefield, New Hampshire, at the age of seventy-six. He had served as music critic of *The New York Sun* from 1916 to 1918, and as music editor of *The New York Times* from 1916 to 1935.

OSCAR LORENZO FERNANDEZ, Brazilian composer and founder of the Brazilian Conservatory in Rio de Janeiro, died in that city on August 27 at the age of fifty. His compositions include many works notable for their native folklore inspiration.

OLEY SPEARS, world-known composer of songs, including the widely sung *The Road to Mandalay*, died August 27 in New York City, aged seventy-two. In his early professional years he was a prominent church and concert soloist. Many successful songs came from his pen: *Morning, To You, Sylvia, The Lord is My Light*, and others in great numbers.

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Making Amusements Safe for Youth

AMONG the man-made blessings of this era which bring very great joy to millions are the printing press, the radio, and the motion picture. However, all of these media of communication can be perverted and exploited by thoughtless promoters and do untold damage to juvenile minds. Fortunately, there is a strong and continuous effort upon the part of the high-minded leaders in moving pictures and radio to provide safe amusement for youth. However, there is a great deal that must be done before these forms of entertainment are purged of the menace to which many are attributing much of our present-day juvenile delinquency.

We as a people are slowly growing conscious of the fact that a dangerous plague has fallen upon the children of our land. It is a plague which is gnawing into the morals and character of the little ones in an alarming manner. For instance, a mother in an eastern state missed her seven-year-old boy. She searched for him in the cellar and found him clad in his cowboy suit, toy revolver in hand, hanging from a rafter. Where did the child learn how to do that dreadful thing?

The cost in dollars of juvenile crime runs into billions. Go to any of the cinema thrillers open to children from coast to coast. Look at the cues of kiddies clamoring to get in to see panoramas of depravity of such bestiality and horror that they cannot fail to make a dangerous impression upon the youngsters' imaginations. Listen to the gasps and screams of the boys and girls and remember that they are attending and paying for these lessons in iniquity as regularly as they attend public school. After a child has spent an hour in the company of expert gangsters, western bandits, gun molls and thugs of all descriptions, what opportunity has the parent or the school to wipe out these ruinous influences?

Turn on the radio to some of the similar criminal broadcast serials which are designed to freeze the blood of a polar bear. Then watch the wide-eyed, nervous reactions of the kiddies reading the so-called "comic books," which are often about as comic as a picnic in a morgue. A celebrated psychiatrist called these widely-circulated books "buddies of blood."

Spare us from ever becoming puritanical kill-joys or spoilsports, interfering in any possible way with the normal, happy appetite for exciting fun that little folks possess. We all know that the modern child wants little to do with milk-sop, wishy-washy, goody-goody entertainment. There is a definite field, however, for absorbing books and cinema plays suitable for their ages. Walt Disney has produced a type of moving picture of real genius, in which children revel. We need imaginative writers of disinte-

tion with the gift of writing to children—men of the type of J. M. Barrie, Robert Louis Stevenson, Lewis Carroll, Mark Twain, Booth Tarkington, and others. They should be induced with high rewards to provide a wholesome moving picture fare for youth, so that children might avoid the mental sewage upon which they are often fed at this time.

Of course we are all asked to believe that these attacks upon the moral imagination of minors are part of a great and noble cause to convince children that "crime does not pay." Nonsense! They are produced to pander to the lowest human instincts the public could possibly possess, with the sole purpose of sending a stream of nickels, dimes, and quarters through the little hole in the box office window—a stream which pours into the ocean of wealth at Hollywood, or which enables broadcasters to put on thriller-diller stories—and nickels in the pockets of some advertisers.

This does not, of course, refer to such notable pictures as that of John Nesbitt's biography of a Mauser pistol brought home from Germany by a G. I. Coming into the hands of his little boy, the gun starts on a lethal trail leading to many murders. This movie was a veritable sermon upon the dangers of firearms.

The motion picture industry and the radio industries are doing so many magnificent things for the exaltation of the public that it seems pitiful that it should commit such offenses. Particularly at this time of world confusion and distress, when there is so much trouble and disaster, it would seem good business sense to provide

as much sound drama and musical charm as possible. After all was people long for beauty and happiness, not an echo of murder, hate, revenge, fear, and ruin. True, a few abnormal minds feast upon horror, but why pander to these individuals when the great majority want something quite different—laughter, beauty, charm.

In order to be entirely fair in the presentation of this subject, we sent a copy of the manuscript of this editorial to Mr. Eric Johnston, President of the Motion Picture Association of America, Inc., for his consideration. We are very happy to present his excellent letter in reply to the Editor of THE ETUDE.

"I go along with you wholeheartedly when you say: 'Let your children join choirs, bands, and orchestras. Emphasize the beauty of splendid radio programs, the best in moving pictures, and the charm of worthwhile literature.'

"That's all excellent advice. I hope it will be genuinely accepted. 'Speaking of my industry let me say: There are a lot of fine motion pictures. The public has a large selection of photoplays from which to choose. There are a lot of fine and superb motion pictures for children. For instance, we have established a Children's

(Continued on Page 584)

Music Teachers National Association

A Department Dealing With the Achievements, Past and Present, of
America's Oldest Music Teaching Organization, the MTNA,
Founded December, 1876, at Delaware, Ohio

Conducted by

Dr. Theodore M. Finney

Head, Music Department, University of Pittsburgh
Editor and Chairman, Archives Committee of the MTNA

THE Boston MTNA Convention ended without any decision having been made concerning the place for this year's meeting. Plans have since been completed for 1948. The meeting will be held in Chicago from December twenty-ninth through January first. The Stevens Hotel, with its spacious convention facilities, will be headquarters.

A tentative description of what will happen in Chicago must be prefaced by a note regarding one of the major factors which have influenced the association's location. It has been performed unofficially throughout the years of its existence, a function beyond the intentions of the founders, but one certainly welcomed by their successors. The association has been a part of the life of the parent organization from which has sprung a whole family of organizations with more specialized interests. When the time comes, it will be a part of the life of MTNA when MTNA members saw the need for a method to develop, maintain, and even enforce uniform standards of high level among professional music schools and teachers. The need for a place and a time to study in music, is the result of the high ideals and hard work of the NASMT. The American Musico logical Association, the American Music Teachers Association, came into being when a group of musical scholars, most of whom were members of MTNA, began to meet together not only for the mutual exchange of the results of their research, but also to share the influence of their scholarship. The National Association of Teachers of Singing and the American String Teachers Association have been formed by members and with increasingly impressive accomplishments, have grown directly from the Forums which have long been features of MTNA meetings. The annual meeting of the American Music Teachers Association, along with it, then, the meetings, including several joint sessions, of the National Association of Schools of Music, the American Music Teachers Association, the National Association of Teachers of Singing, and the American String Teachers Association. More than that, Phi Mu Alpha Sinfonia will be holding its Annual Convention, the American Music Teachers Association, the American String Association, the National Federation of Music Clubs, and the many other music fraternities and societies will come together for the same reasons, and will share the same joys.

Mr. John Mattstaedt of the American Conservatory of Music has accepted the Chairmanship of the local committee. The rich musical life of Chicago, of the whole area of which it is the center, will provide the kind of musical fare which has always been a feature of these meetings.

This page in later issues of THE ETUDE will indicate in more detail what the Chicago program will be. If

The reader has just now felt the slight tingle that precedes the resolve to make definite plans, if he is beginning to say to himself: "I wish I were a member of the MTNA in Chicago." Well, now you are ready to go to Chicago, then it is time to quote from the MTNA Constitution: "It object is the advancement of musical knowledge and education in the United States . . . any person who is interested in the advancement of musical membership is open to everyone who is interested in the activities and purposes of MTNA, whether he be a professional musician or not. The parent organization is open to all persons who are interested in the specialized basic area of interest, furnishes the key which will open the door to all varieties of musical activity. . . . It is to be a better musician, a better teacher, a better parent, a better advanced student, a better knowledge and education in the United States," and, it is also, if you have a desire to meet and know the people who are interested in the same thing as you are in other parts of the country. You will be welcome. MTNA meetings begin December twenty-ninth. The class begin to gather on January first. The meeting will be held at the headquarters of the Executive Board of NASM.

Concerning Psychology in Teaching

In Boston, in 1889, G. Stanley Hall spoke before an MTNA Convention. The title of his paper used the word "psychological," one of the very early appearances of that word in our "Educational Psychology." Psychological aspects of music teaching and learning, of performance and of listening, and of the use of music in many so-called "functional" situations, have been a part, since 1889, claimed more and more space on MTNA programs. It is interesting to compare Hall with one of the speakers at the 1947-48 Boston program, Dr. H. H. Wood, who was making careful studies of adolescent behavior. He warned teachers, for instance, to handle the adolescent mind especially during mutation, with extraordinary care. What he had to say, however, when he was speaking from his own experience with music, seemed to me to be particularly interesting in the light of some of the things which were said at the meeting in the same city over sixty years

To quote Dr. Hall: "There is with all cultivated people one great difficulty in self-education, that self-education which we all have to carry on after we leave the schools;

is the eternal war against the second-best books, the second-best reading. There is not a man who has reached a healthy period of maturity who has not had time to read most of the best books. But the busy he may have been, and the good he may have done, and some have even gone so far as to say that the very best education in the world is that which prevents us from wasting our time on second-best things. As a boy, taking piano lessons, I was told that the best music was that of Beethoven's Sonatas. Although I rarely touch a piano now, two or three of those movements linger in my mind, and whenever I do sit down I find myself following them; and I think it is one of the most valuable things I have ever done. I have even a little of a good thing cannot be over-estimated. It is elevating, it is stimulating; it gives a sample of a world full of worth and merit; it makes one take the rest of the universe is healthy, and good, and full of life. It is the cure for the worst ailment against ennui and vice."

The italics have been added in 1948, to emphasize a statement made in the early youth of psychology by a psychologist who was willing to say "*It is, it gives, it makes, it is,*" with no hesitation, no reservations. In sixty years, psychologists have been trying to learn how these things are true. Their work is important, because if we knew how, perhaps we, as musicians and teachers, could use those effects of music more often, with more sureness.

The search for the "how" is still going on. In Boston last winter, in an excellent paper summarizing the findings of psychological studies of musical phenomenon, Dr. Alexander Capurso of the University of Kentucky addressed his final paragraphs to teachers of music in general:

"Many worth-while contributions can be rendered to the entire field of research in functional music by the classroom and studio teachers of music without the aid of intricate and expensive laboratory equipment. Many of the problems that have been mentioned have been made already in studying the question as to whether it can be ascertained that common responses can be associated with specific musical selections by either the average listeners, or even by trained musicians. Not only this, but the question has also been raised on this problem. It must be recalled that the models described in larger musical forms, such as the sonata, suite, or symphonic tone poem, are various in content, not only between the different movements but even within the movements. Within a given movement of a single composition, there may be a change of mood. A work is a composite of (Continued on Page 64)



FERRUCCIO TAGLIAVINI
In "The Barber of Seville."

THE question of how to sing falls into two categories. A person is born with a definite timbre, or quality, of voice which is unchangeable. Whether the quality be good or bad is another matter. Singing ability is not meant to regulate the use of that inborn voice so that the tones he wishes to sing are transformed into audible reality. For this, he must hear the desired tones in his mind, and then, in turn, he must develop a more than acute ear. It is the ear that guides and directs; vocal tones come only as the result of its dictates. This cannot be too strongly emphasized. The bass singer who sings a note that means little to him, unless the singer fortifies himself with an earnest study of musical feeling, sensitivity, interpretation, phrasing, tonal coloring—everything that makes music a color, tone and life. And he builds his fortifications with each ear.

The Essence of Bel Canto

"Individual voice quality is a relative thing—a matter of preference. But there is neither doubt nor preference in judging the art of bel canto. Either it is present or it is not. When it is, it becomes a positive—almost tangible—factor of performance, enabling listeners to say, 'There is an artist!' Indeed, there are artists who have established themselves as magnificent exponents of bel canto without possessing magnificent voices! The art of fine singing, then, can triumph over inborn voice quality. And this art, fortunately, can be learned.

"To me, the essence of bel canto is that careful refining of musical taste and sensitivity that enables the singer to fuse the tone in his mind with the sound of his voice. Both techniques are important, but I think the second is the more important. My own great maestro, Amadeo Bassi, never made me work at drills and exercises. His constant counsel was, 'Don't place tricks with your voice. Don't "place" anything. Sing as you speak, forward, backward, sideways. Sing as you speak, heart, to the kind of tones you wish to produce.' The he would assign me a single phrase from a song of aria. I would repeat it over and over, with vocal and emotional shades from it every shade of vocal and emotional color."

"Too much 'method' can be dangerous. The voice is a natural part of the physical organism and hence requires natural rather than artificial treatment. Further, if a student changes teachers, a corresponding change of 'method' can be confusing. The best teaching recognizes and corrects preliminary errors."



GRAND STAIRCASE AND CENTRAL LOBBY OF
THE STEVENS HOTEL, CHICAGO

The 1948 Convention of the Music Teachers National Association will
be held here next December 29 to January 1.

Let Your Ear Be Your Master!

A Conference with

Ferruccio Tagliavini

The New World Operatic Sensation
Leading Tenor, Metropolitan Opera Company

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

Ferruccio Tagliavini made his Metropolitan Opera debut under a disadvantage. Reported to be the greatest tenor in Italy, he faced a publicity-wise New York that wanted to be convinced by a variety of slightly different habits of another famous Italian, Tagliavini came, sang, and conquered. Those who had been most skeptical, buzzed with acclaim of his singularly beautiful voice, his masterly emission, his dramatic power. In the Telephone Hour, and tenor, during which his performances, his appearances on the Telephone Hour, and his Italian-made movies brought him fame throughout the town in the United States, the greatest tenor in Italy became one of the greatest attractions in America. Born in Reggio Emilia, near Bologna, and brought up on a large estate in the country, Tagliavini lived a free, out-door life, sang for his own amusement and that of his friends, and taught singing to his pupils. In 1938, he won Italy's National Voice Competition, and made his debut in Florence, as Rodolfo in "La Bohème." In 1939, he married the soprano, and in 1940, he sang as Rodolfo in "La Bohème" at the Milan, and the Royal Theatre, Rome. In the following conference, Ferruccio Tagliavini tells of his work and his views on singing.

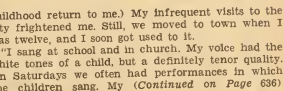
—EDITOR'S NOTES.

breathing, resonance, and so forth; and then allows the student to find his own natural voice from his speaking voice, encouraging him to convert this natural voice into singing by means of a well-supported diaphragmatic breath. The singer's breath is the same as the athlete's—deeply drawn and supported by the diaphragm. Using such a breath as a column upon which his tones 'sit' he sings as he speaks.

which his to do. The singer should be free to sound preliminary study, the singer should be free to himself from dependence upon any teacher, and to develop his musical taste. Listen to all the voices. Sharpen your ear to analyze their qualities. Discuss points of interpretation with your teacher or your colleagues. Think about what you hear. Build your own tone. Do not be afraid to disagree with your teacher. Learn from him, a little from there, and adapting the best to your own needs. The teacher-student relationship can be a stimulating one whenever both parties are open-minded. Do not be afraid to disagree with your teacher for a student to accept everything he hears, without giving personal thought to it. Certainly I am not suggesting that teachers are not to be needed! However, a student should not be afraid to disagree with his teacher, tell him so frankly, talk things over. Perhaps he will convince you that he is right. Perhaps you will show him that what is going on in your mind is not what he is saying. Perhaps your mind and ears will

Unorthodox Training

"If I do not speak in detail of vocal problems, it is because my own training was rather unorthodox. When my formal studies began, it was found that my voice was naturally placed and naturally produced. Certainly I can take no credit for this fortunate act of nature, but it obviously influenced my system of work. I cannot recall a time when I did not sing. My father was manager of a vast estate in the country and my first twelve years were spent in the woods studying nature and singing out my heart to the birds and beasts. (Years later, when I saw the picture 'Tarran' I had the happy feeling of watching my



FERRUCCIO TAGLIAVINI
In "Manon."

The Pianist's Page

by Dr. Guy Maier

Noted Pianist and
Music EducatorA Continuation of Dr. Maier's Illuminating
Analyses of Chopin's Masterly Preludes

locations of his artistic intent. The movies, radio, and juke boxes have long since seen to that!

At any rate, the construction of the F Minor Prelude is simple, its meaning obvious. A single voice, often reinforced by octave doublings, offers a melodramatic and agitated quasi-operatic redaction. The mounting passion alternates with chord-raps. At the end, in a whirlwind of frustrated fury, tragedy strikes.

* Measures 1-8 are preponderantly soft, with brief, sudden *crescendos* and *diminuendos*. Use soft pedal much of the time, even on the rapped chords. The first shock comes with the $\frac{5}{2}$ chord in Measure 9. The recitatives which follow these unexpected hard knocks should be solid, but not too loud.

With the entering octaves in Measure 12, the recitative grows suddenly loud and terrifying. In Measure 16, accelerate and play *ff*. Practice this tricky measure slowly, without looking at the keyboard; as each chord is played, flip instantly and relaxedly over the next one . . . touch key tops of the new chord lightly and *zest* . . . play it, then flip to the next.

Measure 17 must project a kind of horrified amazement to the listeners. Play the C flat octave solidly *ff* . . . Flip up to the top . . . rip the chord . . . walk . . . and then hurl the arpeggio into the depths. . . . Start the trill with a shock on the Fs, and after a few trills change to a kind of kettle-drum roll, thus:



Shut off the Cs in Measure 19 instantly; then, after the awful vacuum of silence (strict time through those rests, too!) give the last chords the most tremendous roars of which you are capable.

* Two more suggestions . . . (an anti-climax, I fear!) . . . Often practice the (Continued on Page 586)

WHAT superb music the Prelude in F Minor would make for a harrowing scene in a cinema or television thriller! Its twenty-one measures contain all the concentrated elements needed to "throw the audience for a loop" of cold chills. The scene might progress thus: Measures 1-8, the Heroine's inner state of agitation in slowly mounting *crescendo* . . . ominous forebodings of imminent tragedy punctuated by muffled double-raps of Fate. . . . By Measure 9, Fate grows more peremptory . . . frantic appeals are now interrupted by sharp single raps . . . In an agony of despair, (Measures 13, 14) Heroine cries, "Is there no hope?" . . . None! . . . Raps change to violent shocks. . . . One last terror-stricken appeal (Measure 16). . . . Crash! . . . A horrid scream (18) . . . darkness . . . silence . . . and two final chords of doom. . . .

Perhaps Chopin will turn somersaults in his Pire Lachaise tomb when he reads this. Mr. sure, however, that by this time he is inured to such violent dis-

Prelude No. 15, D Flat

Prelude No. 22, G Minor

Prelude No. 4, E Minor

Prelude No. 11, B



FANCIFUL ILLUSTRATIONS BY THE NOTED GERMAN IMPRESSIONIST, ROBERT SPIES

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

TO all of us interested in the advancement of music education it is encouraging to note the increasingly large number of pupils studying the art. Children and grown-ups alike are interested, and all teachers worthy of the name are endeavoring to improve their teaching abilities and to make music study as interesting as possible to these pupils. Yet, in spite of the interest evinced, we are still told that a large percentage of them do not continue their music study for more than a year or two. Why?

With adults it is readily understood, because in many cases other duties, perhaps more urgent, interfere with the regular allotment of time given to music practice, so that finally, music study is crowded out altogether. But with children (who comprise the larger portion of our classes) it is not so easily understood. How much of the fault, if any, lies with the teacher?

Years ago I heard the well-known Liszt pupil and renowned teacher, Constantin von Sternberg, say to a group of parents that if their children were not interested in music and did not learn to play well, one of the third of the fault lay with the parents themselves. Another third lay with the pupil, and the remaining third might be assumed by the teacher. If on the other hand, the child was interested and did learn to play well, the credit should likewise be divided into three equal parts. I do not know if he would make this statement today, but I am inclined to believe he would.

Certainly we teachers are most dependent upon the cooperation of the parents of our common-sense and cooperation of the parents of our pupils. In most cases, we get that so-necessary cooperation. Except in rare instances, I think parents realize that teachers give much time and thought to planning what is best fitted to the needs of each individual pupil, and to choosing material which will interest, stimulate, and benefit him musically. This gauging of each pupil's mental, technical, and musical ability is one of the most difficult problems presented to the teacher, and try as we may, we often make mistakes along that line. However, parents as a whole are very understanding and helpful in the adjustment of any difficulties which may arise, for they realize that even in a small family of children, individual dispositions and abilities vary greatly and must be considered. This same fact is even more true with a large class of children, each of whom has his own talents and faults, likes and dislikes, and so on.

Don't Use Too Difficult Material

Looking back over a long and interesting teaching career, I am inclined to think that one of the greatest faults of teachers, especially young teachers, is that of choosing material too difficult for the pupils. A youthful teacher is so ambitious and hopeful for his pupils that he is apt to push them ahead too rapidly. This is especially true when the pupil shows unusual musical ability, but in the end it does not pay. Even this years of teaching experience one must be on guard against it, for pupils lose interest when the work given demands more effort than they are comfortably able to make. This does not mean, however, that the work given should not demand a reasonable effort.

All teachers, I know, will agree that it is very pleasant and satisfying to teach children who have been well-trained at home in habits of concentration and who know what it means to have regular duties, however small. Music practice should become one of those duties. If a definite practice time is set and adhered to (and this is the parents' responsibility, since only they know what time best suits the family plans) the child will get the habit of regular practice so important to success. These practice periods need not be long; in fact, for the very young child, ten or fifteen minute periods, two or three times a day, are enough, because a young child can concentrate for only a short period of time. As he gets a little older, the length of the period may gradually be increased, but whatever the length of the practice period, it should be regular, if it is at all possible. Many parents see to this as a matter of course, and we teachers are duly grateful. We are also thankful for the parent who is enthusiastic about the little pieces and studies the children play, for the battle is half won when the parent expresses a liking for the piece the child is learning. On the other hand, it is almost impossible to get the child to finish a composition completely

The Domestic Musical Trinity

Parent—Teacher—Pupil

by Ella Ketterer



ELLA KETTERER

Miss Ella Ketterer, composer of many highly successful pieces for children, was born into a musical family in New Jersey. Her musical training was received under the direction of the brilliant Liszt pupil, Constantin von Sternberg. Later she taught for years in the Sternberg School of Music in Philadelphia, and then became director of the Sternberg Schools in New Jersey. Miss Ketterer is a very popular judge of students' auditions.

—Ester's Note.

when either parent has expressed a dislike for it. So parents, please *enthusias* whenever and wherever you can.

By far the easiest time, also one of the most important, is the first year of work with the young pupil. In it are laid the foundations for all later work. The pupil's natural desire to play, plus his enthusiasm for something new, make this a most enjoyable time for the teacher of young students. There is, however, one point which I feel is not stressed enough at the very beginning and that is good, sensible fingering.

It is not too early in the first few lessons to explain the five-finger relationship with the keys and to have the pupil figure it out without any reference to printed finger marks. (Personally, I am against too many finger marks in a beginning book, for I have found that pupils play according to the marked fingering instead of reading the notes.) The drilling on the five-finger relationship should not be restricted to one set of keys, but used for various groups, and certainly a detailed explanation at this time saves a lot of trouble later. All teachers know how discouraging it

is to have a pupil come from another teacher who has not given any particular thought or instruction regarding fingering. To be sure, most of the pupils have been told to use the fingering marked on the music page, but if no explanation has been made as to why that fingering is wise or pianistic, the pupil does exactly as he pleases, and usually does it incorrectly. After a season or two of thoughtless fingering it is very difficult to form the habit of correct fingering, and this is extremely discouraging to both teacher and pupil. Certainly there can be no objection to a pupil changing fingering to something of his own if it is equally good, but the new fingering should be marked on the music and observed strictly, for though fingering in itself is not an artistic thing, there can be no artistic playing while fingering remains faulty or uncertain.

The More Difficult Second Season

I have been asked by many teachers to express my ideas as to the second season's work. It is in the second season that one is more apt to encounter difficulties. The first fine enthusiasm for a new thing has abated and the pupil is beginning to suspect that there is a great deal of hard work connected with learning to play well. Most pupils are decidedly not looking for hard work. Thus, it behooves the teacher again to hunt for material which will interest the pupil, develop his technique, improve his musicianship, all with a minimum amount of practice. If the proper foundation has been laid in the first season, dwelling on good tone, fingering, and rhythm, the second year should be a time for the development of those principles learned in the first season. A certain amount of speed (according to the pupil's ability) may be secured through the judicious use of certain types of studies and exercises, and at this time a practical application of the technique being developed, will prove interesting to most pupils. If the pupil is specializing on scales at a certain time, why not feature a piece using scales extensively; or if he is working on trills, why not a piece introducing a trill? Also, the proper kind of study develops the musical side of the pupil as well as the technical, and luckily, there are many study books of this kind from which to choose. But it is wise at this stage to let both pieces and studies be short, attractive, and easily understood. As a general rule, pupils do not mind doing technical work if they see a real use for it. The trouble is that most of them do not understand the purpose for which they are doing the various studies and exercises and therefore do them unintelligently.

There is no time, except possibly in the very first grade, when pieces cannot be found to demonstrate the use of the various phases of technique. In the lower grades there is a wealth of good material by present-day educators, which shows a practical use of scales, trills, chords, arpeggios, and so forth, and the same thing is true for the more advanced grades. One need not, however, depend upon present-day composers, for the old masters made deliberate use of the very technical points we are teaching our pupils. Our children of today are highly intelligent and they have opportunities of hearing good music on the radio and phonograph which older generations did not have, but the majority of them are not willing to devote either the time or effort necessary for fine playing. This is

(Continued on Page 627)

talent, the young student is apt to be proclaimed a pianist before he is ready to appear. As he has memorized a few pieces, preferably too hard for him technically and musically, of he sails to the concert stage; this is usually accompanied by the blissful certainty on the part of teacher and parents that he will take the place of Josef Hofmann.

Early playing on the stage is advisable, and the appearance of a new prodigy is always admirable. But one shouldn't confuse the wonder of the young youngster who has learned ten to fifteen pieces by heart. The prodigy is one who can and does learn, develop, and mature musically with extreme rapidity, and is therefore equipped with sufficient knowledge in a far shorter time than the average child.

But there are only a few prodigies, and the rest are youngsters who have been drilled by their teachers in a few pieces, and this at the expense of a general cultural education.

Very frequently, last winter, I visited a friend above whose apartment a piano teacher was drilling a young student in a Mozart Sonata. Hour after hour the pupil practiced every page with his teacher, seeking perfection. This went on practically every day through the whole winter, with only a few additional pieces added at all. Sure enough, at the end of the season, the young artist gave a recital of those pieces in Town Hall.

This pitiful race for fame has this danger—the possibility of real success, and a demand for more performances. For to follow this brilliant beginning, the young victim of success must go into a huddle with his teacher for another season of drill, since he has played all he knows, to the last encore.

It is only repeating the obvious to stress the importance, for every pianist, of a knowledge of all the major works of the Classical, Romantic, and Modern centuries. The student is really far from ready to form any opinion on Chopin if he is acquainted with only one Ballade, a couple of Waltzes, or an Impromptu. The more he knows, the richer will be his musical understanding from which to draw for interpretation. Chopin and Liszt could be, if thoroughly studied, his best teachers, for technique as well as interpretation. The closer and the more intimate the study of these two masters, the better will the student understand the possibilities of his instrument.

Variety in the Program

His repertoire must be enriched every week, and his concert programs should be chosen from the pieces he plays best in his repertoire. The best digested pieces should be considered, when making up a concert program. No piece that was learned in a hurry, especially for the event, will have a good performance. It is true, nine times out of ten. Memory and technique, shaky under the stress of nerves, will show quickly that the time was not ripe to play the composition. Not until the pianist is completely "in" the composition, and in full possession of a piece, should he consider it adequately learned; that is, part of his own. For otherwise, he will be playing "fragments" out of the composition, and no matter how well executed, these will not be the piece as a whole. It is only with time that any performer can gain full conception of the sweep of a composition. It is only then that he can communicate a complicated piece to the audience with the simplicity of a master.

In selecting the pieces for a concert program, the pianist must be aware that a program is something like a menu—it must be well varied, and it must be digestible for the public. The taste and wisdom that a pianist shows in composing his program are just as important as his execution of it.

The pianist should consider the particular public for whom the concert is to be given. What is the size of the hall, and the number of listeners? Is it to be an intimate performance? Will there be others on the same program? He should consider also whether the program is to be given. He could play a program made up of serious and heavy pieces in large cities like New York, Boston, or Chicago, where the audience is made up largely of musicians and of people who hear a great deal of music. But in most cases, he could not offer the same fare to the audience of a small town.

He could not play something like the Beethoven Diabelli Variations, which last for an hour, or the Max Regner Variations, and expect a huge success with an audience of this type.

The pianist should always be considerate of an audience's wishes—of their desire to enjoy a concert, not to be educated at one. He may do all the educating he wishes when playing for a school or for a group of students. And after all, every pianist's desire is to stand in the way of that popularity.

You can see for yourself how many excellent pianists are unpopular on the concert stage. It is not their playing or their personality. It is what they stubbornly insist on giving their audiences. The word "popular" has been much maligned, but the pianist will do well to keep it always at the front of his mind. He should never be afraid to play to the gallery. It is the gallery that can make his success. Practically all the well known pieces in piano literature can, today, be classified as gallery pieces.

In performance, the pianist must play every piece, no matter how complicated, "popularly." This means that he must imagine that he is giving the public his first hearing of the piece; that is, he must play the piece with clarity and clarity that there will be no possibility of the listener losing the thread of the composition. Yet at the same time he must play with thorough, clean execution, as though his audience knew nothing of the piece.

No matter how subtle his interpretation may be, it must always communicate clearly and forcefully to the listener. No matter how carried away or excited the pianist may be by the music he is playing, he must have such complete control that his feeling for it will excite the audience—not merely the performer himself.

By his playing, the pianist can force an audience to listen to all of the program—but he must never force encores on it against its will. Just as the program should be well balanced, so should the encores. After the pianist has played several best-selling pieces (full of technical display) at the climax of the program, he should not keep pounding at the public ear with bigger and more brilliant pieces, just because he can play them at his command. He should not come out and play a series of encores merely because he planned them beforehand. His "audience sense" should be as well developed as that of almost any comedian, who can feel instantly the atmosphere, the "temperature" of the house, and knows unerringly what it wants and how much of it the audience can or will take.

The pianist must remember that an audience comes to his concert to enjoy, and not to be exhausted. He must not make it take a beating, for it may tolerate a little, but not much. Instead, he should make his program seem so simple that the audience will hardly think that they could do almost as well and thus he will make better friends of them.

Only when all the factors in a public performance have been carefully considered can the pianist make the best choice of concert programs.

The Pianist's Page

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recitatives in Measures 3-4; 7-8; 9-12 with hands separately both slowly and rapidly, but always loudly. . . . Use only brief "dab" of chamber pedal, then the Prelude, excepting in Measure 17; then hold pedal throughout—right down to the low P's. . . . change it here and hold again through the long trill. . . . of for the sixteenth note triplets. . . . on again, of course, for Measures 20 and 21.

The "Little" Prelude in A Major

It should not be necessary to discuss Chopin's little Prelude in A major, Opus 28, No. 7, but performances of this miniature masterpiece by pianists and pupils are frequently so wretched that here goes. . . . Why at the end of music. But he must certainly could not offer the same fare to the audience of a small town.

it, not *Andante* or *Largo*. Its wafted and luminous quality becomes apparent only with the faster pace.

One of the most perfectly integrated musical compositions in existence, the A major Prelude's rhythmic pattern moves eight times to the long half note; each pattern consists of a single chord harmony until the surprising (and enchanting!) dominant seventh chord in Measure 12 takes us into E minor, and the dominant seventh in Measure 14 brings us back again to A major.

The last three repeated melody tones of each fragment pattern breathe toward the finishing half-note, which should always be played softly with Up touch and held slightly overtone. In preliminary study I require pupils to float their hands off the piano (with damp pedal sustaining the chord) on all the half-note chords. This is a sure way to promote the necessary floating and breathing quality of each pattern's finish. Later, an unobtrusive Up-pushing (up legato) is useful for the half notes. The preceding quarter-note chords may be played with Down touch.

The Surprise Chord

None of the chords must be squeezed or pressed; the entire sixteen measures float upward in disembodied vibration. Some of the half-note tones of each fragment pattern before playing, especially the surprise chord (Measure 12) which is often played *pianissimo*. It is advisable to arpeggiate this chord slowly, playing the left hand as written; the right hand plays from A-sharp to A-sharp while the left crosses over to careen the top C-sharp. Most artists make a *fermata* on the third, playing a tempo after it. . . . The final chord of the prelude, scarcely audible, should sound like the brush of a bird's wing.

Whatever you consider the Prelude—a mazurka-like dance, or lovely greetings between the first shy snowdrops of Spring in the woods—its rhythm must be impeccable. Each of these sixteen notes must be meticulously in time and smoothly legato with the other tones. To achieve this, persist in counting (aloud and together) each quarter note in four sixteenths, thus—*"dab, dab, dab, dab."*

To project the final miracle of this Prelude, which play the patterns with alternate and exquisite color contrast; that is, first pattern, Measure 1-2, inhale, play actively, richly, and slightly *presto*; second pattern, Measures 3-4, exhale, play passively, fragantly, *diminuendo*; and similarly with the other patterns.

Be sure always to over-vent on every half-note chord. Of the entire Prelude, Measure 11 is of course to be given the fullest sound; then after a moment of hesitation, breathe the magical chord in Measure 12, *pianissimo*.

Musikwiz Matching Test

by Anne Lowall

LOVERS IN OPERA

Instructions: In blank space before the name of each sweetheart, place number which identifies her with lover in left column.

1. Rhadames	Thais
2. Faust	Elizabeth
3. Samson	Chimene
4. Icarus	Manon
5. Escamillo	Isida
6. Ivanhoe	Arline
7. Tristan	Roxana
8. Timbalauer	Marguerite
9. Des Grieux	Roxana
10. Siegfried	Elsa
11. Atheneal	Aida
12. Pellophio	Roxana
13. Pellid	Bromena
14. Cyano	Lucia
15. Manrico	Bromine
16. Elvira	Carmen
17. Lohengrin	Melissande
18. Le Cid	Leonora
19. Otello	Dellah
20. Thaddeus	Mimi

(Answers on Page 631)



C. L. BRANDT, Commander.

SAILING FROM
NEW YORK TO HAMBURG

VIA
LYNKUHN AND CHERBOURG.

Thursday, July 18th, 1878.

C. B. RICHARD & BOAS,

GENERAL PASSENGER AGENTS.

No. 81 Broadway, NEW YORK.

ALL ABOARD FOR EUROPE!

Mr. Presser sailed to Europe for the first time on this "ocean liner" named after one of his favorite poets, Johann Gottfried von Herder. The voyage took nearly three weeks. On the Passenger list his name is given as "Prof. Theodore Presser."

MR. PRESSER, although extremely thrifty, did not have time to carry out his ambition to go abroad to study in Germany. At this period, however, his beloved stepmother called him to her. She told him that his father had left him a small but very valuable inheritance. He had managed it and added to it from her means. Then she placed in his lap a lengthy brown envelope containing three thousand dollars. It did not take him long to buy a first-class ticket, and he soon set out for Europe to attend the famous Leipzig Conservatory. He sailed on the two-masted steam packet "Herder" which, judging from the wood-cut on her produced from the sailing list, did not have a very good record. The voyage was a calm one and took nearly three weeks. Mr. Presser became great friends with Commander Brandt, who taught him much about the principles of navigation.

He arrived in Leipzig in 1878 and remained there for two years; studying with Carl Reinecke (1824-1910, a pupil of his father, and intimate of Mendelssohn and Schumann), Bruno Zietzschner (1838-1905, a pupil of Felix Mendelssohn, Haumann, and Richter), and with other masters. His stay in Leipzig was like a dream to him. There he saw some of the masters he had never expected to see. He met Edward Grieg, who played for him his Piano Concerto in A minor. He also introduced to Johannes Brahms by Reinecke. He put a wreath of flowers upon the graves of Mendelssohn and Schumann, much to the disgust of the Leipzig authorities, who laughed at sentiment. Among his American contemporaries at Leipzig were John W. Metcalf (composer of the wonderful song, "Amen"), and Templeton Strong. The latter died in Berlin, June 29, 1884. Mr. Presser also met Edward MacDowell when he came to Leipzig on a visit, and was so thrilled by his compositions that he immediately became his ardent champion. He said, "This man will become our first American master!" Most of all, he found a new mentor in Dr. Carl

Theodore Presser

(1848-1925)

A Centenary Biography

Part Four

by James Francis Cooke

Previous parts of this biography have traced Mr. Presser's family background—his rigid religious surroundings, his study employment as a youth, his experience as a music clerk, his adoption of music professionally, ally, as a life work, his college training, and his higher musical training of the New England Conservatory, as well as his early life as a teacher.

—EDITOR'S NOTE.

Presser often referred to this experience.

The first of all the ten Pressers. Halls for music study built by The Presser Foundation at colleges was that granted to Hollins. Mr. Presser saw all the plans for this building, but died before its dedication. On the pianist and the teacher of Kwast and Joseffy, he was an excellent writer upon musical subjects. He was especially noted for his performance of the works of Monty and Beethoven. His greater renown was as the Conductor, for thirty-five years (1880-95), of the Gewandhaus Orchestra Concerts (established by Mendelssohn). His home was the center of musical Leipzig, and all visiting artists came there. He took an special interest in his pupil, Presser, and invited him regularly to dinner and tea. He used to comment, "Ich weiss nicht ob sie Musiker oder Geruchsmaschine" (I do not know whether you will become a musician or a business man, but I do know for certain that you will become a teacher").

For many years ever had a greater influence upon musical education than Mr. Presser. He learned much more than music from the kindly, patient, sage, Reinecke, and always revered him. After much effort I managed to secure an article from Reinecke (see *The Presser* for January, 1908). This came as a great surprise to Mr. Presser. I then sent Reinecke the regular check privately with his personal check to his old teacher for one thousand dollars. Later, he assisted members of Reinecke's family who were in distress.

Association with Dr. Cooke

Mr. Presser returned to America with reduced funds in 1880 and secured a position at Hollins Institute near Roanoke, Virginia. Roanoke was then a small village known as Salt Lick, and not the populous city created by the Norfolk and Western Railroad. There he came under the influence of a remarkable man, Dr. Charles Lewis Cooke, the President, and guiding spirit of the institution. Dr. Cooke was "a man of far vision and deep convictions," and an ardent believer in higher education for women. He laid the plans of the Hollins College of today, which is ranked as one of the foremost colleges for women in the south. Dr. Cooke became another of the series of mentors who moulded Mr. Presser's career, giving him insight into higher mathematics, logic, and moral philosophy (ethics).

During the years Mr. Presser was at Hollins, he and Dr. Cooke were inseparable in their spare time and Mr.

THE BIRTHPLACE OF THE ETUDE

Lynchburg, Virginia. Here, sixty-five years ago this month, Theodore Presser founded The Etude Music Magazine.

Artistic Recordings of Recent Issue by Peter Hugh Reed

COLUMBIA'S new long-playing (microgroove) record is unquestionably an advance over all previous ones except present day transcriptions used by radio. It is practical, and if properly handled, should last as long as almost any commercial disc on the market. The attachment, offered by Columbia, employs a crystal pick-up which, in our estimation, does not do justice to its disc, and the motor furnished is by no means the best of slow speed ones. To get the best reproduction from these long-playing records, we suggest the replacement of one's present motor with a two-way (78 and 33 r.p.m.) and the addition of a special tone-arm with pick-up properly weighted and equipped with the right sized needle (point radius of .001). Almost all of the leading pick-up manufacturers are placing on the market units for use with these discs. (A reliable two-way motor, at a moderate price, is the "Green Flyer" manufactured by General Industries. Whether this can be made to function with a radio service man.)

Concerning the Record Surface

The long-playing disc is generally quite surfaced than most ordinary records. However, being made of plastic, it is not free from static and the usual clicks. But inasmuch as the weight of the pick-up is only one-fifth that of ordinary ones, the surface sound is comparably that much less. This record will not reproduce unless the player is on an absolutely level surface. Any scratch or blemish on a microgroove may prevent its performance thereafter, and warps will hinder playing. Knowledge of these factors will permit the user to acquire the best results from the discs. Make no mistake, the long-playing disc is here to stay, and it is only a matter of time before better equipment will be available for those who wish the best in reproduction.

Borodin: Symphony in B minor; The Chicago Symphony Orchestra, conducted by Désiré Defaux. Victor set 1225.

Schubert: Symphony No. 5 in B-flat; The Boston Symphony Orchestra, conducted by Serge Koussevitzky. Victor set 1215.

Saint-Saëns: Symphony No. 3 in C minor, Op. 78 (With Organ); The Philharmonic-Symphony Orchestra of New York, conducted by Charles Munch. Columbia set 747.

Sibelius: Symphony No. 2 in D major; The Philadelphia Orchestra, conducted by Eugene Ormandy. Columbia set 759.

Defaux's performance of the Borodin is more forthright than artful, but the clarity of the reproduction is an advance over all other issues. The reverb is advantageously shortened by the removal of some repetitious material, though the trumped-up ending remains far less satisfactory than the original. Koussevitzky's Schubert seems rather placid and negative in comparison to Beecham's, and despite better reproduction, one can hardly imagine a replacement of the latter's set. Ormandy, who previously gave us a fine performance of Sibelius' First, does equal justice to the Second, although he does not exploit the dramatic expansiveness in this music as do others (notably Koussevitzky in his 1935 recording). But the

rich quality of The Philadelphia Orchestra, and the superior recording, recommend this set. Saint-Saëns' famous "organ" symphony is not heard as often today in the concert hall as in Grandpa's time. Regarded in 1886 as progressive in its instrumentation, it seems somewhat old-fashioned today. As an example of the composer's polished orchestral style, it ranks among his best scores, revealing masterly workmanship. Munch gives a fine performance which is excellently reproduced.



DAVID DIAMOND

Bach: Brandenburg Concerto No. 6 in B-flat; Boston Symphony Orchestra, conducted by Serge Koussevitzky. Victor set 1211.

Copland: Four Dance Episodes from "Rodeo" and Waltz from "Billy the Kid"; Dallas Symphony Orchestra, conducted by Antal Dorati. Victor set 1214.

Corelli (arr. Piniello): Suite for String Orchestra; The Philadelphia Orchestra, conducted by Eugene Ormandy. Columbia disc 12386-D.

Diamond: Music for Shakespeare's "Romeo and Juliet" and Overture to "The Tempest"; The Little Orchestra Society, conducted by Thomas K. Sherman. Columbia set 751.

RECORDS

Khataturian: Gayne-Ballet Suite; Chicago Symphony Orchestra, conducted by Arthur Rodzinski. Victor set 1212.

De Falla: "The Three Cornered Hat"—Three Dances; The Philadelphia Orchestra, conducted by Alesio Gallera. Columbia set X-297.

Moussorgsky: "Khovantchina"—Persian Dances; Royal Philharmonic Orchestra, conducted by Sir Thomas Beecham. Victor disc 12-0229.

Strauss: "Salome"—Dance of the Seven Veils; Royal Philharmonic Orchestra, conducted by Sir Thomas Beecham. Victor disc 12-0344.

Koussevitzky's Bach lacks the intimacy of Busch's, its mannered conception and sensuous expression are more in keeping with nineteenth, rather than early eighteenth century music. Copland's ballet music is refreshing and appealing, exploiting an ingenious assimilation of folk material. The Corelli music is perhaps a bit inflated, but Ormandy's treatment is admirable and the sound of the Philadelphia strings is lovely. Rodzinski, aided by realistic recording, turns in a telling account. Khataturian's most popular music, ending up with an extremely impressive sounding Sabre Dance. The three dances from De Falla's ballet, brilliantly recorded, are played with pulsating rhythm by the young Italian conductor, Alesio Gallera. This irrepressible music, filled with the life and color of the Spanish peninsula, like the Copland, offers a similar absorption of folk material. The American composer, David Diamond, professes the plays of Shakespeare, and has always been a source of inspiration for him. His "Romeo and Juliet" music is melodically graceful, skillfully scored, and varied in texture and mood. Its facile sentiment does not suggest a truly impassioned composition, although its appeal remains irrefutable. Sherman and his chamber orchestra give a most agreeable sounding performance. Beecham's performances of the Moussorgsky and Strauss works exhibit his uncanny discriminative exploitation of instrumental timbre and coloring, and a feeling for strength of purpose in climaxes. His "Salome" dance is by far the best we have heard on records.

Glazounoff: "From the Middle Ages"—Suite, Op. 79; Indianapolis Symphony Orchestra, conducted by Fabien Sevitzky. Victor set 1222.

Ravel: La Valse; and Debussy (arr. Ravel): Danse; The Pittsburgh Symphony Orchestra, conducted by Fritz Reiner. Columbia set X-296.

Smetana: The Moldau and Dvořák: Husitská Overture, Op. 67; The Boston "Pops" Orchestra, conducted by Arthur Fiedler. Victor set 1210.

Strauss: "Feuerstein"—Love Scene, Op. 50; The Royal Philharmonic Orchestra, conducted by Sir Thomas Beecham. Victor disc 12-0289.

Smetana: Wallenstein's Camp, Op. 14; The Czech Philharmonic Orchestra, conducted by Rafael Kubelík. Mercury set 11.

Glazounoff's suite, reminiscent of Liszt, Tchaikovsky, and Gile, seems rather tame and commonplace after the Borodin symphony. It is a piece of program music rather loosely composed in four movements. The performance and recording are excellently achieved. Ravel's "glorification of the waltz" is a difficult score to keep from seeming diffuse in a recording. The scoring is overdone, especially in its final section. Reiner's performance is admirable for its discipline and pointing up of detail, although the sound texture is not as consistently voluptuous as it might have been. The inclusion of Debussy's attractive *Tarentelle Styrienne*, originally for piano, was a happy choice for a filler. It is the consistently clean-textured sound of Fiedler's Smetana performance that makes this so enjoyable.

The earlier Walter one. The Husitská Overture of Dvořák represents its composer in a more pretentious and suggestive manner. The work, employing the Catholic Choral of St. Václav, is a more poignant Hussite Hymn—All Ye Who Are Warriors of God, offers a sort of reincarnation of the Hussite war cry famous in Czech history. Fiedler gives it a strong performance. The Smetana tone poem, *Wallenstein's Camp*, by no means as attractive as *The Moldau*, is an early work revealing the (Continued on Page 637)

AN IMPOSING LIST

YOUR reviewer, who has been striving conscientiously for several years to evaluate and reconcile the relation of the books that come to his desk, with his conception of the needs of the readers of *The Etude*, is herewith forced to a confession. Confronted on one side by the shortage of paper, and on the other by the great number of musical books published during the past year, he finds an accumulation of publications that is so large that there is not room to accommodate them in our pages, in the usual manner, with the space we are able to devote to them. (See Shades of Hegel, Kant, and Schopenhauer—what a sixty words!) Your reviewer has therefore come to the conclusion that rather than omit any books, it is better to list them with a few definitive words. So, here goes!

"TEACH YOURSELF TO PLAY THE PIANO." By Lorne McClintock. Pages, 117. Price, \$5.00. Publisher, Thomas Y. Crowell Company.

This Texas teacher has evolved many new and interesting angles of approach. The method has a freshness and practicability which teachers, as well as amateurs, will find it profitable to investigate.

"THE GRAMOPHONE SHOP ENCYCLOPEDIA OF RECORDED MUSIC." Pages, 639. Price, \$5.00. Publisher, Crown Publishers.

This third revised and augmented edition is probably the most extensive work of its kind in existence. It lists over 75,000 recorded compositions, together with understandable comments and important data.

"NEW MUSIC HORIZONS. Sixth Book." Pages, 236. Price, \$1.56. Publisher, Silver Burdett Company.

The sixth volume in the remarkably fine series of public school music readers, issued by this experienced firm. Editors McConathy, Morgan, Mursell, Bartholomew, Bray, Meissner, and Elgie have done an excellent piece of work. The book is handsomely illustrated in color by Jules Gollieb.

"THE PEOPLE'S SONG BOOK." Edited by Waldemar Hille. Pages, 128. Price, \$2.50. Publisher, Boni and Gaer.

An excellent and carefully chosen, well edited work containing many excellent songs not found in any other collection we have seen, although it contains the revolutionary songs of other nations, such as *La Marseillaise*, *Hey! Zhankoke*, and *Los Cuatro Generales*.

"THE RELATION OF SUPERVISION AND OTHER FACTORS TO CERTAIN PHASES OF MUSICAL ACHIEVEMENT IN THE PUBLIC SCHOOLS OF UTAH." By N. Woodruff Christiansen. Ph.D. Pages, 87. Price, \$2.10. Publisher, Bureau of Publications, Teachers College, Columbia University.

A careful, well balanced study of the musical situation in the public schools of one of our great western states. The book is highly technical but is well worth the close attention of public school music supervisors.

"MUSIC AND REASON." By Charles T. Smith. Pages, 158. Price, \$3.25. Publisher, Social Sciences.

On the jacket of this book the publishers note, "Here is a challenge to the popular illusion, so ardently fostered by sentimental critics and historians, that great music is the fruit of divine inspiration." Your reviewer, who has known many of the world's foremost composers, has an ever growing respect for the development of the technique of musical composition. On the other hand, so many of the masters themselves have stressed the importance of inspiration in the creation of melodic material, and so many have pointed to would-be composers with amazing technical knowledge, who have produced music as sterile as their own interest, that he is inclined to believe that no matter how hard the composer works, if he does not have the inexplicable soul catalyst of inspiration, his compos-

The Etude Music Lover's Bookshelf



Any book here reviewed may be ordered from THE ETUDE MUSIC BOOKSHELF. The price given on request includes postage and cash or check.

by B. Meredith Cadman

DEBUSSY'S LITERARY WORK

"MONSIEUR CROCHE, LE DILETTANTE HATER." From the French of Claude Debussy. With a Foreword by Lawrence Gilman. Pages, 212. Price, \$2.75. Publisher, Lear Publishers.

"A COMPANION TO MOZART'S PIANO CONCERTOS." By Arthur Hutchings. Pages, 270. Price, \$5.50. Publisher, Oxford University Press.

This work is an entirely new and distinctive study of Mozart's twenty-four pianoforte studies and cannot fail to be immensely helpful to students of these brilliant works, which must be played with exquisite technique. The book represents long and careful research and brings out much information not generally known. The author is professor of music at the University of Durham.

"MESSIAH." By Julian Herbage. Pages, 72. Price, \$2.00. Publisher, Chanticleer Press.

An excellent brief life of Handel, with seven plates in color and thirty-four black and white illustrations. It is an admirable gift book.

"THE GOLDEN AGE OF VIENNA." By Hans Gal. Pages, 72. Price, \$2.00. Publisher, Chanticleer Press.

The glorious days of the old Vienna of wine, women, and song are brought back in this handsome little volume. The text is finely done and there are seven color plates and thirty-two black and white illustrations.

"TEACHING PIANO TO YOUR CHILD." By Julian Freedman. Illustrated by Andre Dugo. Pages, 43. Price, \$2.00. Publisher, Lothrop, Lee & Shepard Co., Inc.

A very simple and practical book for the purpose, made additionally charming to the child because the illustrations and the notation examples are printed in four colors.

"WILLIAM BYRD." By Edmund H. Fellowes. Pages, 271. Price, \$6.00. Publisher, Geoffrey Cumberlege, Oxford University Press.

This is the second edition of an exceptionally fine piece of research upon one of the greatest of early English musicians. Byrd's keyboard music should be far better known.

"THE TECHNIQUE AND SPIRIT OF FIGURE." By George Cumberlege. Pages, 220. Price, \$5.50. Publisher, Geoffrey Cumberlege, Oxford University Press.

This work is a scholarly piece of musical analysis and synthesis. The fundamental principles of the figure are laid down with great clarity and the book is invaluable as a stepping stone to higher musicianship. Students working for a university degree should find this book a "must."



CLAUDE DEBUSSY

He discusses his predecessors and his confères in their charming feuilletons with both gravity and fine fancy. His humorous quips are sometimes biting, but admit that he did not like Grieg because he decried France for its treatment of Captain Dreyfus, who was sent to Devil's Island for treason. Therefore he says, "Grieg looks like a general photographer; from behind, his way of doing his job makes him look like the plants called sunflowers, dear to prrrots (Continued on Page 638)

Terms For Tuition

An interesting letter comes from M. M., New Mexico, who evidently has followed some of our suggestions and is no longer afraid to act with a certain degree of independence. In fact, her ideas have changed so much since last year, that she submits the following plan to be put into operation when the next summer term opens:

"From the date of June 1, 1948, all lessons will be charged at the rate of two dollars each, plus school tax, billed by the month and payable on the first of the month of the next month. The year will be divided into two terms: summer (June, July, and August), and School term from September till the close of school.

Those enrolling for the School term will be entitled, besides the regular private lessons, to several parties, formal and informal recitals and a Theory and Technique class meeting bi-monthly. Five of these parties, the response is great enough. Summer term enrollment will include one party, one informal and formal recital, and one Theory and Technique class per week. These, of course, will be made for school holidays, and so forth.

During the first month of the School term of probationary period will be allowed for enrollment continuing. At the end of the time would be understood to be of school term duration. If for any reason (such as lengthy illness, or absence from the city) the parents want to give the agreement, they can do so by giving one month's advance notice."

M. M., however, is a little fearful of her students' reaction to the long School term, and she asks: "Do you think the plan will meet with their approval, or will possible objections cause some of them to drop out?" Personally, I hardly think that the latter will happen, because of the probation period, and cancellation clause. And I certainly endorse the extra-activities, for this is good psychology and will make all concerned feel that "they're getting something for nothing."

To be entirely satisfactory to my own way of thinking, the plan should include some system of securing payments in advance. Reports received from various sections of the country point to the fact that results from this method. But this has to be determined by local conditions, and since M. M. "has frequent days when she likes to dedicate a holiday, and find it convenient to charge and bill lessons at the end of the month," here go my best wishes for the success of a plan which sounds practical and shows a commendable business acumen.

M. E. N. C. Convention Echoes

"The song is ended but the melody lingers on." The eight thousand or so music educators who for one week taxed the Detroit housing facilities to the limit have gone home, grateful for the many valuable experiences, and much new information received. Our fellow Round-Tablers will be gratified, I am sure, to hear that the piano was greatly honored during the Conference, and that the eight sessions devoted to methods and problems awakened considerable interest.

Under the efficient leadership of Raymond Burrows of Columbia University; Mrs. Albert Richards of Virginia; State Piano Chairman, Philip Gibbs of Louisiana State University; Vice-president of MENC Southern Division; and John Liverman, Alabama Piano Chairman;



Correspondents with this Department are requested to limit letters to One Hundred and Fifty Words.

demonstrations were given, followed by enlightening audience discussions. Topics ranged from the organization of piano teachers throughout the country for their mutual benefit, to the important issue of enlisting the cooperation of home, school, studio, and music store for the diffusion of piano study.

I attended the sessions devoted to the four- and five-year-old children, and the results were fascinating. Mary Howe of New York, motherly, kind, persuasive, took care of the little tots, and how they enjoyed it! One, two, three, four . . . Onward they marched, clapping hands and trying to keep pace, sometimes succeeding, sometimes not, but always eagerly doing their best.

The second group went through a demonstration of the psychological importance of group music for children. It was conducted by Mildred Southall of Los Angeles, a dynamic instructor if there ever was one. I was impressed by the increase in receptivity which only one year can make. All were anxious to be constantly part of the show. One bespectacled little boy even sneaked into a parade of the cutest little girls imaginable. Detected, he got a temporary assignment: "No, no, Jimmy! Go back to your chair. For the present you're going to be just a little drop of water." At the end of both demonstrations the audience manifested its approval through loud applause.

Summing up, these meetings demonstrated clearly how great a part piano can play in music classes for pre-school children; how piano contributes to the entire program of the elementary schools, filling the basic music needs of all the children, preparing some for advancing work in piano and others for later study of various instruments; how general musicianship and reading skills are developed through the piano class, leading on through high school; finally, how piano is taught to classes of college

Conducted by

Dr. Maurice Dumesnil

Eminent French-American
Pianist, Conductor, Lecturer,
and Teacher

students, with special emphasis on giving piano experience to those preparing to be music educators.

The idea of "piano in the schools" started and well on its way. With proper cooperation among private and public teachers, parents, school administrators, and music dealers, there is little doubt that before long the program will be adopted everywhere, for the greatest benefit of all concerned.

Picks On Pitch, Picks On Pitch

No, it isn't a tongue-twister, though it makes a dandy one. But some time ago, one of my correspondents twice took me regarding pitch. According to him, perfect pitch was practically non-existent, even among professional musicians, and he quoted a Convention at which only two out of the six hundred present could boast of possessing it. This figure seemed to me rather fantastic, so I asked my distinguished friend, Dr. Owen Reed, my distinguished friend, Dr. Owen Reed, just received the results.

"Of course," Dr. Reed says, "what follows can only be an approximation. It is based upon the work done in theory by the Freshmen and Sophomore students in a large college during one term. Some variables may enter into the picture, such as effort, sickness, altitude, etc., none of which are considered in this memorandum. One must also keep in mind that many studies are not in perfect pitch, but in relative pitch."

"These reservations being made, here is the classification of 181 students in four groups, as regards 'Aural Perception': Perfect Pitch, 7 (4%).

Relative Pitch, fair to good, 111 (61%).

Poor Pitch, 45 (25%).

Practically hopeless, 19 (10%).

Thanks to Owen Reed for his valuable statistics which confirm my own tentative evaluation.

Of course the question of pitch itself is bound to remain a confused issue. Beethoven would be horrified if he heard his Fifth Symphony now performed in what would sound to him as C-sharp minor. For like the cost of living, the pitch has constantly followed an upward trend. Actually the American pitch of 440 vibrations is already higher than the European. With 435. Still the Boston Symphony, for reasons known only to its conductor, has raised it to 445. "Where will it go next?" one may ask. Whatever this may be, I continue to disagree with my correspondent and to agree with

the "Harvard Dictionary of Music," that perfect pitch is "a valuable asset, particularly to conductors." For such conductors would not have to fear the practical joke that once was played on the Viennese "Hofkapellmeister" by his friendly, but at times implish musicians. He was a kind, affable elderly man who owed his position more to the prince's favor than to his achievements with the baton. One night at a concert the orchestra transposed a Haydn symphony one-half tone higher, up to the first repeat, then dropped back to the real key. Imagine the stupor of the likeable gentleman, whose ears had failed to perceive the slightest anomaly! Well, it was not the time and befitting the occasion, the merry little prank ended among general laughter.

Wants Showy Numbers

Would you give me some suggestions as to showy numbers suitable for contest work? The judges here always prefer them, as they think they display more skill. No matter how beautifully the Fantasy in D minor by Mozart would be played, a poorly played *Malagueña* by Lecuona is sure to win. Will you develop your reply.

(Mrs. E. W. T., South Dakota.)

Hum . . . Hum . . . What you say doesn't vouch eloquently for the musicianship of whatever umpires are called to judge the contest! But things being as they are, many excellent numbers are available, apart from the ubiquitous *Malagueña*, the inevitable *Clair de Lune*, or the sentimental *Wagner Concerto*. For instance, among the lovely light classics:

The *Valse Chromatique* by B. Godard, most effective. The *Fauna* by Chaminade, which displays both slinging tone and statistics which confirm my own tentative evaluation.

Of course the question of pitch itself is bound to remain a confused issue. Beethoven would be horrified if he heard his Fifth Symphony now performed in what would sound to him as C-sharp minor. For like the cost of living, the pitch has constantly followed an upward trend. Actually the American pitch of 440 vibrations is already higher than the European. With 435. Still the Boston Symphony, for reasons known only to its conductor, has raised it to 445. "Where will it go next?" one may ask. Whatever this may be, I continue to disagree with my correspondent and to agree with

the "Harvard Dictionary of Music," that perfect pitch is "a valuable asset, particularly to conductors." For such conductors would not have to fear the practical joke that once was played on the Viennese "Hofkapellmeister" by his friendly, but at times implish musicians. He was a kind, affable elderly man who owed his position more to the prince's favor than to his achievements with the baton. One night at a concert the orchestra transposed a Haydn symphony one-half tone higher, up to the first repeat, then dropped back to the real key. Imagine the stupor of the likeable gentleman, whose ears had failed to perceive the slightest anomaly! Well, it was not the time and befitting the occasion, the merry little prank ended among general laughter.

Musical Children: Prodigies or Monsters?

by Nicolas Slonimsky

Brilliant Russian American Pianist, Author, and Musicologist

SOME years ago I conducted a few concerts with one of America's major orchestras. After a rehearsal, one of the violinists of the orchestra asked me if my grandmother was from the town of Minsk, Russia. He was a shy, bald-headed, bespectacled man who played the violin in the routine manner of an orchestral veteran. He explained to me that many years ago he used to play at my grandmother's home. When he came to America he changed his



ARTUR HRUBENSTEIN
As he first appeared in America as a youth of sixteen.



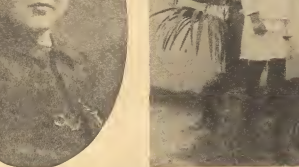
YEHUDI MENUHIN
When he started the world with his child virtuosity.

name to make it more pronounceable than the Russian original. As he told me his story, a long-dormant memory came back to me. I remember the stories my grandmother told me about a wonderful boy violinist whom she befriended in Minsk, and who played concerts for the Czar and later received an important position in America. "I hope that you too will some day be a celebrated musician and perhaps even go to America," my grandmother used to add. And this indifferent orchestra player was the erstwhile prodigy!

One wonders how many prodigies grow up to be great violinists or pianists. The number of frustrated ambitions and unfulfilled hopes is disheartening. And this applies to composers as well as to players and violinists. There are no child prodigies of the 'cello, the clarinet, or the flute, and no child has ever appeared in a song recital. Voice is the one faculty that comes up with maturity.

A recent phenomenon is the appearance of child conductors. The first child conductor to attract universal attention was Willy Ferrero, who was born in the United States of Italian parents. Before World War I he made a sensation, and was hailed as the musical marvel of the century. Then he vanished from the international scene, and settled in Milan as an opera conductor. American sailors, returning from Italy reported that Willy Ferrero presented special concerts for them, and that his conducting was competent, though not very exciting.

After a quarter of a century of scarcity of child conductors, a talented Pittsburgh boy, Lorin Maazel, was allowed to make several appearances with the New York Philharmonic Orchestra. The newspaper PM, in its issue of July 6, 1941, succinctly described the event in the headlines: "Eleven-Year-Old Wings Ding Out of Toscanini's Band." The boy showed considerable musical understanding and rhythmic vivacity as he led the orchestra through a series of standard



ERICH WOLFGANG KORNGOLD
At thirteen his "Der Schneemann" was given at the Vienna Opera.

NICOLAS SLONIMSKY
The author of this article when he was appearing in Russia as a child prodigy.

JOSEF HOFMANN
When he made his American debut at the Metropolitan Opera House.

NICOLAS SLONIMSKY

symphonies and overtures, and the orchestra musicians were joking among themselves that their next conductor would probably be a trained seal.

After the end of World War II, a crop of boy conductors, some not yet ten years old, appeared in Italy. There was Pierino Gamba, nine years old, who led orchestras in Rome and Paris, and Ferruccio Burco, only eight years old and "looking like a curly-headed angel." Burco was quickly snapped up by American managers and in February 1948 led an eighty piece orchestra in Carnegie Hall attended by a crowd of

(Continued from Page 579)

"Time" in its issue for March 29, 1934, reported a meeting of the Association for the Advancement of Psycho-Therapy called to discuss the psycho-pathology of comic books. The report is a tell-all one, and we reprint it herewith with the permission of the publishers:

The broadcasting companies have spent hundreds of millions of dollars in presenting truly magnificent programs of the finest music in the world. Many of these programs have had advertising sponsors. That is, the broad-

Jack HINES!

"Play something for Mrs. Findley!"

...y on the black keys—your hands are dirty."

"Play something for Mrs. Findley on the black keys—your hands are dirty."

He is extremely careful to give the fingering in detail, with little helps here and there for the use of the other hand, as well as suggestions for interpretation and so on, as follows: (Continued on Page

Music and Study

ORGAN

Staging the Concert

by Kenneth O. Snapp

IF YOU are one of the countless band or orchestra directors who finds that every concert leaves its toll of gray hairs, sleepless nights, and unseasoned dinners, perhaps your organizational procedure needs some "fall housecleaning." To see how preparation done well in advance can pay high dividends, let us look at the organization of a director, whom we shall call Mr. Arthur Smith of Central High.

Our Mr. Smith knows that a concert can be a "worrisome thing" if he allows himself to become bogged down with details that often prove irksome in proportion to their importance. Thus, he begins the school year by enlisting the aid of some well-chosen student assistants and using a time table to serve as a constant reminder to himself and his helpers. Perhaps his guide, which follows, may be adapted to your school situation with gratifying results:

First Week of School

1. Select a business manager with the following duties:
 - (a) Handle publicity throughout the entire year.
 - (b) Take charge of ticket sales and ushers for concerts.
 - (c) Act as liaison between band or orchestra and the public.

Mr. Smith chooses the student for this position after conferring with the journalism teacher. Usually they decide on a capable member of the newspaper staff who is interested in music but for some reason credit is given the student for his work as business manager, but at Central High the position has been glorified to an extent that most students would consider the appointment an honor even if no credit were involved.

2. Choose other officers from the organization itself:
 - (a) Librarian, who assumes responsibility for filing, checking, repairing, and distributing all music.
 - (b) Property manager, who "sets up" for rehearsals and concerts, handles instruments and uniforms owned by the school, and arranges for necessary transportation, lighting, and sound equipment.

These officers, with their assistants, have their names printed on all concert programs, and no opportunity to add to the prestige of their positions is overlooked. In schools where awards are based on a point system they might be given extra points, but at Central High they are rewarded with weekly private lessons, financed from the band or orchestra fund. Mr. Smith carefully briefs each new officer to insure a thorough understanding of his duties and then leaves the job to the student with a minimum of supervision.

Third Week of School

1. Meet with Principal to choose date and place for concert, taking into consideration:
 - (a) Total school schedule—keeping at least two weeks from other large productions.
 - (b) Time for preparation.
 - (c) Holidays, such as Lenten period.
 - (d) Best time in evening or afternoon—8 o'clock for Central High.
 - (e) Best night of week—Thursday for this community.
 - (f) Availability of stage for two dress rehearsals.
 - (g) Acoustics and size of proposed auditorium.
2. Enlist cooperation of art teacher and that of her classes in making posters for concerts. Mr. Smith found



KENNETH O. SNAPP

Mr. Snapp is one of the most promising young band conductors and teachers in the field of Music Education today. He is a member of the St. Louis Philharmonic Orchestra and was guest lecturer on concert of the 1948 Summer Session of the University of Michigan. His subject is extremely important insofar as it affects the final results of the public performances of the school band and orchestra. Mr. Snapp, as his discussion proves, is as efficient and methodical in the preparation of his concerts as in his rehearsing and conducting of the groups presented under his direction.

that this is better than having printed posters, as the more people who help in preparing for a concert, the more interest there will be.

3. Discuss with vocal teacher use of the high school chorus with band or orchestra accompaniment in one or two numbers. This adds to the general interest in the concert and helps build cooperation so lacking in some systems between the vocal and instrumental departments.

Three Months Before Concert

1. Decide tentatively on the program and start work on music. In program selection, Mr. Smith is careful to consider the concert, both as entertainment for the audience, and as education for the participating students. He selects numbers which will be both musically and technically challenging and even goes so far as to program numbers featuring one of his weaker

sections, if he feels the responsibility will speed its development.

He includes various types of numbers to please all his listeners and plans the program around two or three main numbers with attention to key, tempo, and artistic quality. As he is a brass player himself, he often opens a band concert with a chorale, which gives the players an opportunity to warm up, time, and get the "feel" of the ensemble. He follows this with a more lively number and then programs his "heaviest" numbers to round out the first half of the concert.

The second half, which is usually much lighter than the first, includes novelties and a stirring climax. His entire program is seldom over ninety minutes in length.

2. Mr. Smith selects more soloists than he plans to use, with the understanding that the best prepared students will be featured at the concert. He is particular that these specialties are played early in the program, while the performer is at his best.

One Month Before Concert

1. Decide definitely on the music to be played and make up the exact program.
2. Plan any special features needed to heighten the effectiveness of the music. One of the most successful presentations at Central High was done in radio style. A script was prepared by the Speech Department from program notes submitted by the Director, and was read over the public address system by a student with radio experience. A musical background chosen from the most familiar work of the composer whose music was being announced was furnished on the piano.
3. With the Property Manager, determine what additions or changes should be made in lighting, stage size, decorations, back drops, and risers.
4. With aid and advice from the Director, the Business Manager gets his part of the preparation under way by:
 - (a) Starting publicity with a story about the band, mentioning soloists and stressing names and human interest. This preliminary article is given to all local papers and printed in the school newspaper.
 - (b) Giving information to art teacher for posters. Mr. Smith, the Business Manager, and the art teacher meet to discuss designs for the posters. They decide to make them quite large and colorful and to use a picture of the band, as well as a complete program.
 - (c) Preparing an announcement to be sent to neighboring schools, directors, and other interested persons. A satisfactory and inexpensive notice may be mimeographed on one half of a page card.
 - (d) Arranging for tickets to be printed, after deciding with the Principal or Superintendent what admission charge shall be made. Although High classes seldom have the money, they have found that the students and townpeople are glad to pay for at least one concert, the proceeds of which are used to build up the organization fund.
 - (e) Taking the program to the printer.

Two Weeks Before Concert

1. Mr. Smith announces dress for the concert, so that necessary purchases or cleaning of clothing may be arranged.
2. He invites some well-known musician to attend a rehearsal and to help by criticizing. Occasionally the visiting musician's comments are used as publicity material.
3. He reminds each student to polish his instrument and to get it in the best possible condition. Woodwind players are requested to prepare and save good reeds for the concert. String players check condition of instruments, strings, and bows, and procure mutes and other necessary accessories.
4. The Business Manager distributes posters. He offers complimentary tickets to merchants displaying them.
5. Since the instrumental and vocal departments at Central High work together in close harmony, members of the Chorus are invited to usher and distribute programs at the concert. The Business Manager then instructs them as to their duties and decides with them whether their dress shall be formal or informal. If the Chorus is appearing on the program, some other group is invited to usher, in return for guest tickets.

(Continued on Page 635)

**BAND, ORCHESTRA
and CHORUS**
Edited by William D. Revelli

"MUSIC STUDY EXALTS LIFE"

THE ETUDE



FLUTE QUARTET, TOPEKA HIGH SCHOOL, TOPEKA, KANSAS
(Left to right) Dorothy Simmons, Lenora Meizer, JoAnn Fisher, and Norma Owen.

STRING TRIO, TOPEKA HIGH SCHOOL, TOPEKA, KANSAS
Roberto Collins (violin); Jean Fernstrom (cello); and Lenora Meizer (piano).

THE Music Education curriculum as offered by our leading schools of music is, indeed, a most complex and variegated program. The development of a curriculum designed to include all aspects and phases necessary for the complete training of a music educator is a most challenging task. Although many unsolved problems remain before us, it is most encouraging to note that program standards and instructional quality are constantly improving.

For many years, much effort, study, and planning have been given to the formulation of our present music education curriculum. Throughout these years many changes, deletions, and additions have taken place. Unfortunately, such changes have not always been uniform. As a result, present day standards are quite inconsistent with the various teacher-training schools.

For example, we find some colleges requiring very high standards in applied music, while others have performance but emphasize methods of teaching. Others devote much more attention to ensemble, theory, and music literature, while sacrificing teaching techniques and methods. In one college, practice teaching will be directed with efficiency and excellent leadership, while in another, similar courses are unorganized and poorly taught. Naturally, such inconsistencies can lead only to a lack in uniformity of standards, not only in the quality of students representing these institutions, but unfortunately, with the students of the secondary schools, whose fate it is to be taught by unqualified teachers.

Three Objectives

With the development of our present-day music education curriculum, a program of three routes and objectives has evolved. In one instance we traverse the route planned for the music educator who desires to limit, or at least emphasize, his talents and skills in the vocal program. In this instance, he will pursue a course of study designed to prepare him as a choral conductor.

In program two, our candidate elects to devote his talents to the teaching of instrumental music; while in plan three, he might decide to follow the general program and thus elect courses designed to prepare him to teach both vocal and instrumental music. In many teacher-training institutions, the student has but one choice; namely, a "general program" which seems to include "a little of this" and "less of that."

Unfortunately for music education as well as music

OCTOBER, 1948

The Music Education Curriculum

Some Observations and Reactions

by William D. Revelli, Mus. Doc.

educators, the failure of our universities and colleges to agree upon a definite program possessing tangible standards has resulted in the graduation of teachers and conductors whose training and background fail to establish them as competent educators in their respective field.

A course of study, as outlined in a school of music announcement or catalog, does not necessarily indicate the quality of instruction offered by such institutions. Neither do twenty semester hours of applied music, nor fifteen hours of theory assure the student that his qualifications in those particular fields are sufficiently adequate to cover the demands of our music education standards.

For more than two decades our music education curriculum has emphasized the need of, and has encouraged students to elect the "general program." The product of such a curriculum was intended to be prepared as an organizer, administrator, teacher, and conductor of all phases of the music education program. The vocal classes, from kindergarten through high school, the beginning instrumental classes, Junior and Senior high school bands and orchestras—all were a part of the daily schedule of the "general music educator." That such an individual possessed sufficient courage to attempt such a program "without tongue in cheek," speaks more for his ignorance of such responsibilities than for his abilities to carry them out.

Perhaps in the "good old days" such assignments and programs were a dire necessity; just as in those

same days, high school academic teachers were required to teach all academic subjects. Such conditions still exist, particularly in our rural communities and in small villages. However, they are gradually disappearing, and specialization is rapidly assuming its rightful place in the program of music education today, just as it is finding its rightful place in many other fields, including medicine, surgery, dentistry, engineering, and law, as well as on other professional programs.

Specialization to the Fore

Yes, the day of the "triple threat" music educator is passing on the wane. Our music educator is less frequently expected to "cover the range." Pading over the horizon are the days when the teacher of music is required to direct the school band, the orchestra, the choir, and in his "spare time" repair instruments, tune the piano, build music racks, or drive the school bus. It is indeed fortunate for school music and music educators that school administrators are coming more and more to realize the absurdity and futility of such demands.

In a recent survey of 106 members of my summer classes at the University of Michigan, results proved that four per cent were responsible for both the vocal and instrumental program of their respective schools, while only seven per cent were assigned a schedule of teaching and conducting both band and orchestra. Of these 106 school music teachers, the survey showed fifty-eight to be conductors in schools of Class "C" enrollment; thirty-four in Class "B," and fourteen in Class "A." The evidence becomes even more interesting when we discover that not only large high schools but also Class "C" schools employ the "specialist."

(Continued on Page 634)

BAND and ORCHESTRA
Edited by William D. Revelli

"MUSIC STUDY EXALTS LIFE"

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by Shirley Stewart

(Continued on Page 556)



Note the smaller size of the instruments



HELENA MORSZTYN

"Zal" the Secret of Chopin's Genius

by Helena Morsztyn

Distinguished Polish Piano Virtuoso and Teacher

Mme. Helena Morsztyn, one of the foremost women pianists of our day, traces her ancestry to many of the great Polish statesmen and poets. Her great-grandfather, M. Mielinski, statesman and poet, Her grandfather, Frédéric Chopin, emigrated to Poland after the French Revolution. The two patriots were firm friends, so that their children came to know each other well. Mme. Morsztyn's grandmother became Chopin's pupil, and at various times followed him to Paris to continue her piano instruction. Among her ancestors was Zbigniew Morsztyn, one of the outstanding Polish poets, and also soldier, who fought against the Turks. An even more distinguished ancestor, Louis XIV of Poland, and was sent to France as Ambassador, Louis XIV was so pleased with his services that he presented him with a chatou and made him a count. Still two other Morsztyns were later on successful Polish playwrights. After piano instruction in Warsaw with her grandmother, the young Helena was sent, at the age of eleven, to Vienna, to study with the great teacher of virtuosi, Theodore Leschitzky, and later with Emil Sauer at the Meiser Schule. At sixteen she was graduated from the Vienna Conservatory with the

State Prize, the highest honor that a pianist could receive. Emil Sauer had planned a concert tour of Spain, but was unable to go. He chose Mme. Morsztyn to fill his engagement. Her success was brilliant. Later tours in other countries carried her to many curious engagements. Once in India, when she was engaged to play for the Maharaja of Kapurthala, the country was so mountainous that there was difficulty in conveying her piano to the palace. She looked out of the window and saw her Steinway Grand running through the street like an animal with twenty-eight legs. Then she discovered that her piano was resting on the heads of fourteen female porters, who had carried the instrument for miles with safety. Mme. Morsztyn has taught over three thousand pupils here and abroad. Coming to America, her initial appearance was in Minneapolis and subsequently she has made a notable contribution to the art in this country. She is particularly famed for her impressive performances of Chopin's music. Since the war Mme. Morsztyn spends part of the year in New York and part of it in Minneapolis, where her influence as an artist and musician has reached out to great distances. —Eugene N. Nott.

AS WE approach the centenary of the death of Frédéric Chopin, it is with considerable emotion and pleasure that I undertake to record my personal recollections of some traits and characteristics of this great composer, so handed down to me by my grandmother, who had the privilege of being his pupil and friend, as well as sharing with him a common Polish and French background.

The Poles, I believe, have as strong a nationalistic impulse as any other race, and because of the many unfortunate vicissitudes of their country, inherit a peculiar sense of nostalgic longing which gives their patriotism a particular coloring—a quality of its own, due to the blending of sorrow with dreams and unsatisfied desires. The Polish word for this feeling is "Zal," and has no equivalent in other languages, nor is there quite the same degree of emotional sentiment among other peoples. The German word *Schmerz* perhaps comes nearer to expressing a similar state of mind, though it conveys predominantly the idea of desire rather than of sadness. Only Poles understand the word and the feeling in all its implications, and when they apply it to their country they sum up in it all their national pride and aspirations. This "Zal" plays a prominent part in their art, their poetry, and their music. It imparts to them that unmistakable combination of pathos and liveliness which characterizes Polish inspiration.

Early Instruction

Generally, Poles are noted for their patriotism, but there are certain families whose activities single them out in the historical and artistic development of their country. I am proud to belong to one of them. I was a young girl of six when my musical grandmother discovered in me the signs of musical talent and convinced my mother that I was destined to become a professional in music. In her time, young ladies of good family were not permitted to play in public except as amateurs. This rigid conventionalism no longer held sway at a later date, and Grandmother's advice proved decisive in giving me an early start. In fact, I had forgotten my early instruction from my grandmother, one of The Master's own pupils, and, in playing the works of my illustrious countryman, I drew on my Polish background and upon my knowledge of Polish history, as well as upon what my grandmother had told me about the master himself. It was well known how deep was the attachment of Chopin for his native Poland, whose plight in 1821, when Warsaw had been conquered by the Russians, left an indelible

impression on his soul. Poland was the country of his mother and always remained the country of his heart. Even if Paris later captivated him with her life of elegance and refinement. It has ever been a characteristic of Poland to stamp her mark deeply on those who come in close contact with her; more deeply still, when her blood flows in their veins. Strains of her popular melodies have colored the music of all musicians belonging to her entirely or in part. I recall stating this fact to the Italian composer, Arrigo Boito, whose mother had been a Pole and whose music retains harmonies and rhythms betraying his origin.

It has been said that when the Poles play, they seem to try to communicate a message with their fingers at the keyboard. They never merely play the notes. In fact, they seem at times in some of the great masterpieces to be singing and staging a scene, be that scene a simple pastoral picture like the Maiden's Wish, as arranged by Liszt, or a heroic sonata or ballad, when the piano expands to the dimensions of a Wagnerian music drama.

No other musician ever approached Chopin in revealing through sound the spirit and soul of a feeling. He expanded his own melody. (Continued on Page 630)



PIANO MOVERS IN INDIA

Fourteen female porters went miles up the mountain side to the palace of the Maharajah of Kapurthala with Mme. Morsztyn's full concert grand on their heads. Who can say over this, that the women of India do not support music?

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

SOMBER SHADOWS

The melody in the first section of this composition is distributed between the right and the left hands. It is always advisable in such a case to prepare for this by playing the melody apart from the accompaniment (without the pedal) several times through, first with the right hand and then with the left hand. Next, sing or whistle the melody until you have it well in your mind. Play the section with the accompaniment (still without the pedal), insisting upon a perfect *legato* in the melody. Finally insert the pedal. Grade 4.

CHESTER NORDMAN

Andante espressivo (♩ = 60)

* From here go back to the sign (§) and play to *Fine*; then play TRIO.

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Poco meno mosso

TRIO

espansivo
rall.
a tempo
p
rall.
D.C. al Fine

YESTERMOODS

HUGH BRYSON

A good melody holds itself together by its rhythm. The ingratiating rhythm in *Yestermoods* will carry you along irresistibly. Grade 4.

Moderato (♩ = 60)

mf
pp
poco rit.
simile
Wistfully
tempo rubato
pp
l.h.
tempo rubato
pp
l.h.
a tempo
To Coda

Poco più animato

mf
p
a tempo
rit.
Tempo I
D.S. al Fine
pp
poco rit.
CODA
mp
p
rall. e dim.
pp

FR. CHOPIN, Op. 33, No. 4

Grade 5. Mesto (♩ = 152)

(To Coda)

sempre f

pp

D.S. al

poco rit.

CODA

piu p

mf

MOONFLOWERS

The very graceful and "catchy" themes in this novelty piece will make it a welcome addition to the teaching repertoire. Play it in sprightly fashion but do not make it boisterous. Grade 3½.

Allegro moderato (♩ = 126)

CHARLES E. OVERHOLT

p

Ped. simile

f

mp

cresc.

dim. e rit.

p a tempo

Poco meno mosso

Fine

p

rit.

p a tempo

cresc.

mf

p a tempo

p

D.C.

FORGOTTEN MELODY

Another ingratiating and well-developed composition by Mr. Federer, with a fine climax and an effective ending. The nostalgic character of the composition will add to its popularity. Grade 3½.

RALPH FEDERER

Moderately slow

In smooth, flowing style (♩=69)

LEAD, KINDLY LIGHT

JOHN B. DYKES

Arr. by Clarence Kohlmann

Grade 4.

Andante con espressione

a tempo

Più mosso

mf

dim. o. rit.

rit.

Témpo I

mp

volanto

quasi arpa

rall.

STARLIGHT DANCE

EDNA TAYLOR

Grade 3.

Andantino (♩ = 44)

mf

Ped. simile

in time

slower

p

f

Fino

quasi arpa

rall.

D.C.

slightly faster

slower

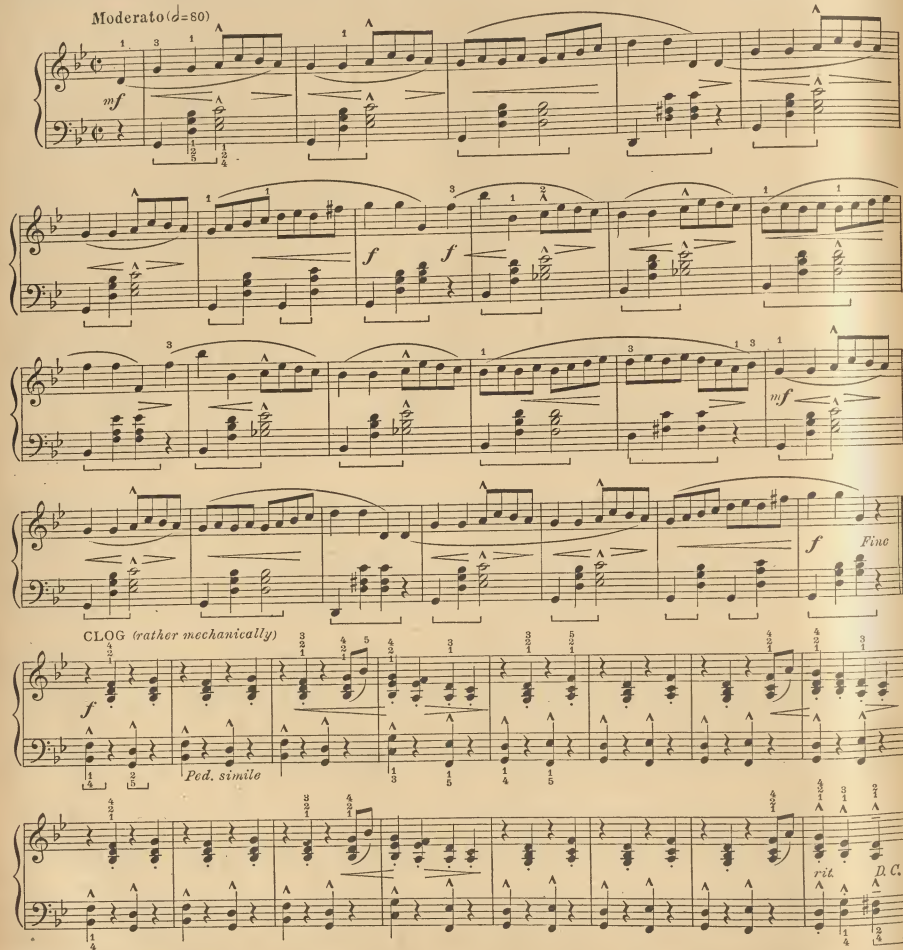
N. Louise Wright has a gift for the picturesque. If this piece is prepared for a pupils' recital, a "behind the scenes" effect might be achieved by keeping time with a baton or a pencil on a hard table or bowl, to imitate the clatter of the wooden shoes of the dancers. Grade 3.

N. LOUISE WRIGHT

N. Louise Wright has a gift for the picturesque. If this piece is prepared for a pupils recitation, it will keep time with a baton or a pencil on a hard table or bowl, to imitate the clatter of the wooden shoes of the dancers. Grade 3.

N. LOUISE WRIGHT

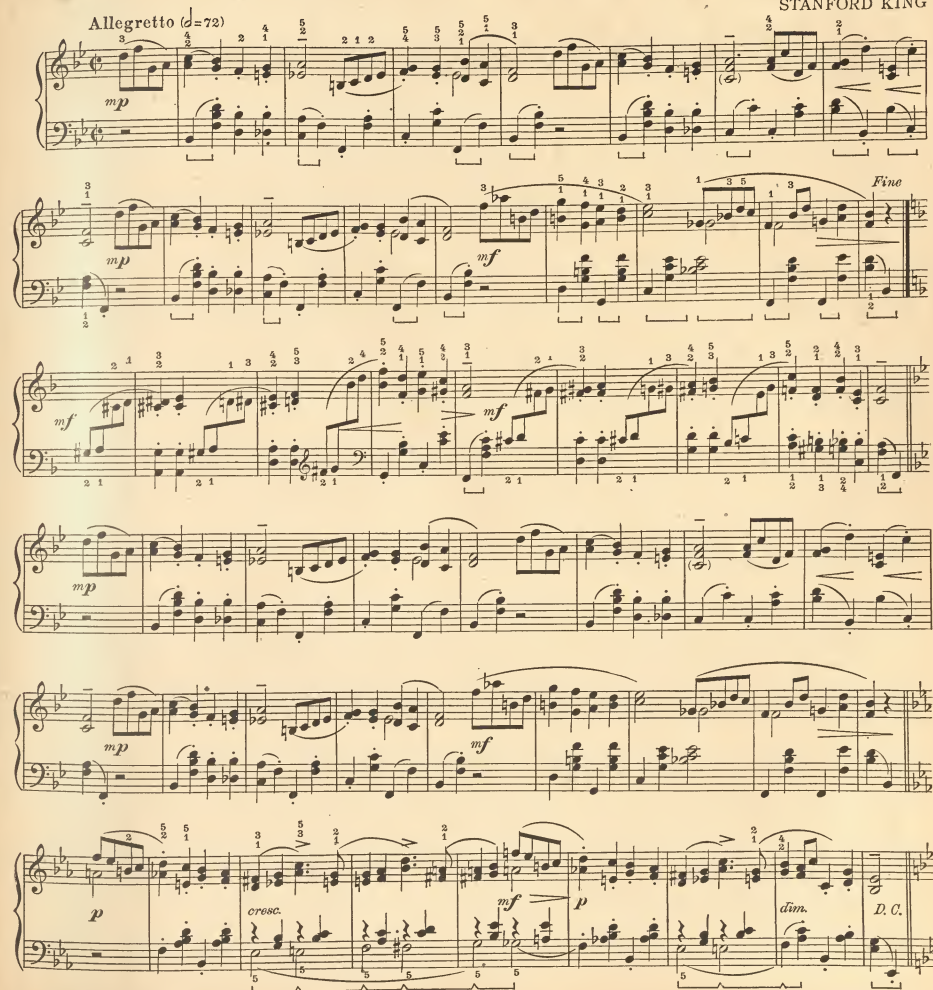
N. LOUISE WRIGHT



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THE ETUDE

STANFORD KING



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COME UNTO ME

WILLIAM H. THOMPSON

Andante, con molto espressione

ORGAN

mp Come un - to

mf me, — Come un - to me, All ye that la - bour and are

f heav - y lad - en, All ye that la - bour and are heav - y

To Coda
a tempo
lad - en; Come un - to me, — and I will give you rest.

poco rit. *mf*

cresc. *mf* *cresc.*

mf Take my yoke up-on you, — and learn of — me, For I am meek and

pp low-ly in heart, For I am meek and low-ly in heart. Take my yoke up-on you,

mf and learn of — me, For my yoke is eas-y and my bur - den is light.

mf Come un - to me, — Come un - to me, and I will give you

CODA
ritardando
rest, — rest, un - to — your souls.

pp morendo *mf* *morendo*

Ped.

FROM CONCERTO No. 11 IN G MINOR

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No Chorus Control

THE CHINESE ECONOMY

G. F. HANDEL

Arr. by Robert Leech Bedell

Allegro

MANUALS

PEDAL

Ped. 62

As
Ch

2

●

9

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THE ETUDE

Musical score for "The Merry Widow" by Franz Lehár, measures 1-6. The score is in 3/4 time, key of B-flat major, and features a piano (p) and mezzo-forte (mf) dynamic range. The melody is in the right hand, and the bass line is in the left hand. The score includes a repeat sign and a first ending bracket.

[illegible]

Musical score for "The Rose Tree" in 3/4 time, featuring a guitar accompaniment. The score is written for three parts: Treble Clef (Guitar), Bass Clef (Guitar), and Bass Clef (Bass). The key signature is one flat (B-flat). The guitar part includes a "Gt." label and a "mf" (mezzo-forte) dynamic marking. The bass part includes a "mf" (mezzo-forte) dynamic marking. The score is divided into measures by vertical bar lines.

First system of the musical score for "The Swan Song". It consists of a grand staff with treble and bass clefs. The key signature has one flat (B-flat). The time signature is 2/4. The music begins with a piano (p) dynamic. The treble staff contains complex rhythmic patterns with eighth and sixteenth notes, including a trill (tr) in the second measure. The bass staff has a simpler accompaniment. A mezzo-piano (mp) dynamic marking appears in the third measure of the treble staff. The system concludes with a double bar line.

Musical score for "The Swan" from "The Nutcracker" by Pyotr Ilyich Tchaikovsky. The score is for a piano and features a melody in the right hand and a bass line in the left hand. The key signature is one flat (B-flat major or D minor). The tempo is marked "allargando" at the end. The score includes various musical notations such as trills (tr), dynamics (p, f, fff), and articulation (rall).

allargando

OCTOBER 1948

619

ROMANZA

ROSE EVERSOLE

VIOLIN Moderato con sentimento

PIANO *f*

mp

f

p

pp

Agitato

mf

f

p poco dim.

poco rit.

p

pp

8

a tempo e sostenuto

p

ppp

f

a tempo

f

f

f

sostenuto slowly

poco cres - cen - do ff

poco rit.

pp

poco cres - cen - do ff

pp

ppp

pp

poco a poco dim.

pp

mp

pp

pp

8

ROBIN REDBREAST

SECONDO

FRANCES TERRY

Allegretto grazioso (♩ = 84)

ROBIN REDBREAST

PRIMO

FRANCES TERRY

Allegretto grazioso (♩ = 84)

HAPPY DAYS

J. J. THOMAS

Grade 1.

Moderato (♩ = 60)

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SYLVAN SPRITES

HERBERT ROWBOTTOM

Grade 1.

Allegretto (♩ = 69)

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THE OLD WITCH

GEORGE ANSON

Grade 2.

Mysteriously (♩ = 76)

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GHOST IN THE SECRET ROOM

HAROLD WANSBOROUGH

Grade 24.

Moderato (♩ = 88)

In a mysterious manner

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626

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THE KTDUE

The Domestic Musical Trinity

(Continued from Page 583)

especially true of Junior High and High School pupils who like music, but with the heavy schedules many of them carry at school and various outside interests (sports particularly) experience difficulty in finding time for music. In school they are often spurred to renewed effort by hearing played either on the radio or on phonograph records, certain compositions which most of them hope to play some day. One of the favorites is the Chopin *Minute Waltz* which shows them plainly the beautiful use made of the scale and trill. There is the C Major Sonata by Mozart, with its many smoothly flowing scale passages, the splendid records of the Chopin Etudes, using every known technical device, and the Beethoven "Fifth" Concerto, using no fewer than one hundred twenty measures of pure scales, both diatonic and chromatic. While few of these pupils will ever attain the proficiency needed to play numbers such as these, at least they can listen intelligently and so acquire a wholesome respect for technic itself, including their own. Technical facility however, without musical imagination or feeling, is not our aim, but it is the mechanical means through which we express our musical emotions.

To Parents Especially

Children do not particularly like to practice, but they do like music. For that matter, musical history does not relate that even the great musicians were fond of practicing when they were children, but usually mentions the fact that some of them discontinued their music study for a while. (Probably their parents got disgusted or discouraged once in a while, even as you or I.) But back of the musical success of each one of them there was probably a mother or father, or both, who encouraged and helped, day by day. Children like to do things in the company of other children, but unfortunately, most piano practice must be done alone. That is its chief drawback. The music lesson itself is usually enjoyed, probably because the teacher is there to help and encourage, but when all is said and done, the child sees the teacher only once or twice a week, so it is upon the parents that most of the responsibility falls. After you have chosen a teacher in whom you have confidence, give him or her your wholehearted cooperation, so that all of you may work together for the best interests of your child. This means regular attendance at lessons (even though the lesson may not be well-prepared at times), regular practice periods, and lots of encouragement. A skipped lesson retards your child's progress and if satisfactory progress is to be made, your appointment for a music lesson should be kept as meticulously as any other important engagement. Your teacher is vitally interested in the child's welfare, but needs your help to do his or her best work.

If you have read thus far in this article the preceding paragraph probably voices your own opinions, because all of us have the same teaching problems, but we also have heavy responsibilities toward our pupils and their parents. Do

always shoulder those responsibilities? Undoubtedly we must like teaching music or we would not have chosen it for a profession. Any work which depends, as ours does, upon the cooperation of both parents and pupils, is bound to be discouraging, very often, and for most of us the teaching hours (late afternoon and evening) are not desirable. Then too, we spend many hours outside of the actual teaching time planning and choosing material to suit each individual pupil, even then sometimes not getting the desired results. But all of these disadvantages are offset by the pleasure and satisfaction derived from teaching pupils who are interested and show real progress, so I doubt if many of us would care to change our profession. Music, of all the arts, makes the most direct appeal to the greatest number of people, and certainly a knowledge of music greatly enriches the lives of all of us who are fortunate enough to be able to participate in the musical activities of our various communities. We who teach music have a great privilege and responsibility. Let us be proud of our profession.

Know Your Own Worth

MUSICIANS may have a reputation for being impractical at times but this is often refuted by actual experience. Paderewski, for instance, at one time refused to give a recital at Torquay, England, when he learned that the manager of the hall at which he was to play had sold the tickets below the price he really thought they were worth. Paderewski believed that if he departed from the established standard at which he valued his skill and played at Torquay for half a crown instead of a crown, there was nothing to prevent some other manager from selling tickets at two shillings or even one shilling. Thus he proved himself to be an economist and an astute business man; and he did himself a service, as well as his fellow musicians, who might otherwise have been tempted to make an exception by giving a concert, just once, for a sum less than the one stipulated.

Answers To "How Well Do You Remember Great Hymn Composers?"

1. Titusman Conkey (Rathbun)
2. Lowell Mason (Bethany)
3. Martin Luther (Ein' Feste Burg)
4. John B. Dykes (Lux Benigna)
5. Johann Michael Bach (Lyons)
6. William Croft (St. Anne)
7. Henry Smart (Lancashire)
8. Arthur S. Sullivan (St. Gertrude)
9. Ludwig van Beethoven (Hymn to Joy)
10. William H. Monk (Eventide)
11. George C. Stebbins (Evening Prayer)
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14. Samuel S. Wesley (Aurelia)
15. Robert Schumann (Canonbury)

OCTOBER, 1948

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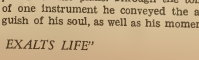
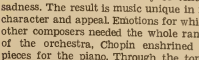
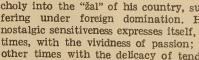
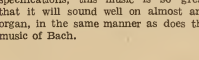
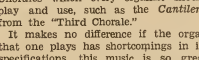
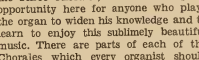
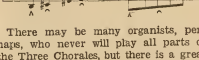
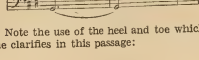
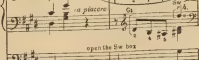
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Cesar Franck's Three Chorales for Organ

(Continued from Page 565)

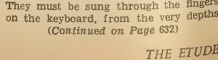
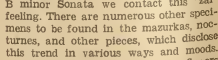
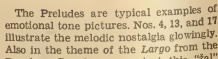
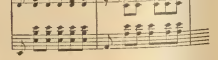
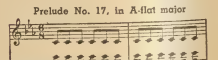
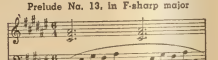
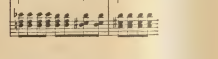


of carefree gaiety and zest for life. In this, he is truly Polish to the core. That is the reason why so much can be discovered in apparently simple music, and why his compositions are so difficult to interpret, although seeming at times to present little difficulty. It is this elusive quality that constitutes their charm and presents their problems.

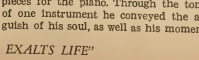
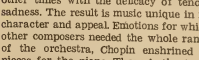
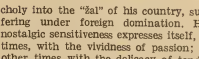
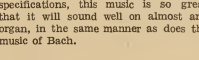
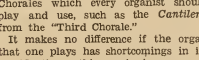
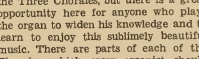
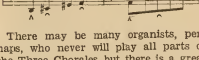
A Self-Imposed Exile

Chopin was too sensitive to become reconciled to the tragic fate of his beloved Poland. He went into a self-imposed exile, living in countries where liberty of thought was an inspiration to artists and thinkers. This is why we meet him outside of his native country, especially in France, but he never could forget his happy childhood surrounded by picturesque villages and romantic meadows and woods, nor could he ever forgive the oppressors of Poland. This explains the scale of emotions expressed in his compositions. All those regrets, those melancholic remembrances of times gone but still remembered with longing for his past happiness, create this special state of mind called "Zal," which is reflected in most of his works.

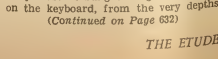
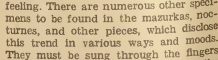
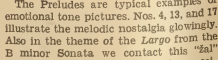
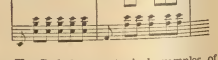
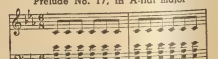
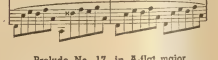
Prelude No. 4, in E minor



Note the use of the heel and toe which he clarifies in this prelude:



Prelude No. 13, in F-sharp major



"Zal," the Secret of

Chopin's Genius

(Continued from Page 602)

choly into the "Zal" of his country, suffering under foreign domination. His nostalgic sensitiveness expresses itself, at other times with the delicacy of tender sadness. The result is music unique in its character and appeal. Emotions for which other composers needed the whole range of the orchestra, Chopin embodied in a few pieces for the piano. Through the tones of one instrument he conveyed the anguish of his soul, as well as his moments

The Preludes are typical examples of emotional tone pictures. Nos. 4, 13, and 17 illustrate the melodic nostalgia glowingly. Also in the theme of the *Largo* from the minor Sonata we contact this "Zal" feeling. There are numerous other specimens to be found in the mazurkas, nocturnes, and other pieces, which disclose this trend in various ways and moods. They must be sung through the fingers on the keyboard, for the very depths

(Continued on Page 632)

ORGAN AND CHOIR QUESTIONS Answered by FREDERICK PHILLIPS

Q. Please advise if any of the following are available in original or reprint editions: "The Organ," Hopkins & Rimbaud; "Church Organ," West; "Organ Building for Amateurs," Wicks; "L'Art de Parfaire d'Orgues," Dom Bedos; "Dictionary of Organ Stops," Weingarten; "L'Art de Parfaire d'Orgues," Dom Bedos. Is there a possibility of "Art of Organ Building," Audley, being reprinted in the near future? What would you consider a fair price for a used set of these two volumes? (2) Can you list any works that are available that deal thoroughly with construction and voicing of organ pipes, other than Barner's "Contemporary American Organ"? — A. S.

A. The first four books you list are of English origin, and we understand the plants were largely demolished in the war. It is just possible the plates have been destroyed, in which case a reprinting is highly unlikely. The French book we are not familiar with, and do not know where it could be obtained. We are sending you the name of a leading second hand book store who might possibly have or be able to obtain one of the books. (2) The same firm might possibly be able to obtain the Audley books. It would be difficult to suggest a "fair" price, as ordinary price standards hardly apply to rare books of this kind. (3) There really is very little literature of this sort available today, other than the volume you mention. "Organ Stops" by Audley is quite a complete work at a reasonable price, as far as we know it is still available. "Organ Registration" by Truette contains also much information regarding total qualities of organ stops in addition to the subject of registration itself.

Q. I am playing a two manual organ with Violin Diapason, Stopped Diapason, Salicional 8' and Flute Harmonic 8' on SWELL; Melodia, Dulciana, Open Diapason, and Principal on GREAT; and Bourdon 16' on PEDALS, with tremulant and couplers. The organ has not been tuned or repaired for five years, and is an old instrument. If the Stopped Diapason is used, one or more keys sometimes stick. I don't remember many keys stick, and some notes vary in volume. With the Stopped Diapason the key repeats so insistently as to require extra care not to touch wrong notes. Is there any way of remedying these conditions without an organ tuner? Could a piano tuner do anything? I have had no organ training, but considerable piano study, and play fairly difficult piano music, but have opportunity for only an hour and a half to two hours practice once a week. With a straight pedal board it is permissible to play the notes of the extreme ends with the instead of heel.

What combination of stops would you suggest for (A) hymn playing; where there is no choir and the congregation is not musically inclined? (B) What stops for funeral services, and for solo or duet?

The congregation is inclined to drag the hymns. Should I try to lead them slightly faster, should I play as slowly as they sing, or should I keep with the minister? — J. J. Q.

A. By all means get a competent organ tuner and service man to go over your organ; the conditions you mention result from different causes, and only a qualified man should be engaged. Even though the organ is small and old, it can be improved considerably with proper attention. We suggest writing to the manufacturer, who may be able to send you some connection in your neighborhood who could do the work. We are also sending you the names of a couple of service men, if you wish to get a proper legato effect in the hymns. We realize the difficulty of using the heels on the extreme notes of a straight pedal board, and do not feel to get a proper legato effect in the pedals.

The capacity of your organ does not give you much choice of stops, but for congregational

hymn singing you will probably need full organ most of the time, allowing for contrasting softer effects by using full Swell. For funeral services we suggest the soft stops, which would be Stopped Diapason on the Swell and Dulciana on the Great. For solo playing with the Dulciana as accompaniment, Swell to Great could be used. The Salicional may also be used for soft effects if it is not too harsh or loud. For medium volume solo accompaniment try the Melodia on the Great for solo, with the Stopped Diapason or Salicional on Swell for accompaniment. The volume pedal controls only the Swell manual, because it is evident the Great is not enclosed in the Swell Box.

As to tempo of hymns, if the minister is the song leader, follow his leading. If he feels that the congregation needs a little "stepping up," you may accomplish some results by giving the congregation plenty of organ support, including a foot stop, and by playing with a certain amount of staccato effect without becoming "choppy." Some congregations enjoy the "straggly" type of singing, so we suggest going a little slowly in changing the habit unless there seems to be a demand for it. For a book to help you, we suggest the "Organ Method" by Stainer for general instruction, and for a list of registration the "Primer of Organ Registration" by Nevill. Both of these may be had from the publishers of THE ORGAN.

Q. Our present organ is a tubular-pneumatic, about forty years old, the makers no longer in business. It has a beautiful tone, and full organ is very deep, with tremendous volume for the audience. However, its dependability is not all that is to be desired, and the church has ten or eleven thousand dollars either to moderate the present organ, or for the purchase of a new instrument, using the present pipes where possible. I am not sure of the present layout, with dimensions, and a comparison sheet showing specifications of the old organ, and those proposed by an organ builder, which will cost \$10,000. I feel we will have far less organ in the new instrument, and will appreciate your advice, and if possible answers to the following questions:

1—Do you believe the new organ will provide the richness of tone and volume we now have? 2—What would be your suggestions as to the stops to be purchased other than those on the present organ? 3—Would you suggest fewer ranks of pipes in the new organ? 4—Would you suggest making a Choir organ also possible? 5—Do you believe it would be wiser to remove the present organ, spending the money available, rather than purchase a new organ?

The important thing as far as the congregation will be concerned is the fullness and richness of tone, which I feel is not inherent in the recommended specifications. I would very much prefer that you use the present organ as an ideal organ for the size auditorium in question, which could be purchased for the \$10,000 available.

A. First, we are sending you the names of reputable organ manufacturers, and suggest that you have one or two others submit specifications and suggestions. Those you have given do not impress us too strongly. In this connection we suggest that you have one or two others submit specifications, improving and enlarging the present organ with the \$10,000 available. This also answers Question 2.

Question 3—In addition to present specifications, we suggest the following additions: Flute Harmonic 8', Charabell 8', Chimes 8', SWELL, Lieblich Geckel 16', Violins 4', Flutes 4', Bourdon 16' (rather than 8'), Lieblich bourdon 16', Flute 8', Flute 4'. Question 4—We believe you will be better satisfied with the more complete two manuals. The capacity of the organ does not give you much choice of stops, but for congregational



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The Music Education Curriculum

(Continued from Page 597)

Another proof that specialization in our music education program has arrived is manifested through recent communications with sixty-eight administrators of our secondary schools. Of the sixty-eight inquiries received, requesting recommendations for candidates to fill vacancies in the instrumental music departments of their schools, only five requested that the applicant be qualified to teach and conduct both band and orchestra.

Here again, evidence points clearly to the attitudes of the administrators, and

their desire to elect specialists to the music posts of their schools.

The curriculum of our music education program is a most important document. It serves to influence and affect the lives of every person with whom it becomes associated. Its contents are responsible for the development of the musician's teaching skills, personality, culture, social qualities, philosophy, and general educational concepts of every candidate who chooses to accept it as his program.

To acquire the skills and techniques necessary to the successful teaching and conducting of all three—band, orchestra, and choir—is humanly impossible.

To assume that one can acquire such background and training in the span of four years would only prove one's lack of comprehension of the interminable demands of the program.

Yet, many music education programs are attempting to assume just such responsibilities. That these schools are achieving certain worthwhile results can be attributed only to the devotion, interest, and tenacity of the staff concerned with such a program.

We recognize also the fact that music training alone does not suffice as a background for the musician who wishes to qualify as a teacher of music in our schools. It is also necessary and desirable that he have an academic, social, and general educational background.

Much discussion relative to this subject has recently taken place. On one hand, the argument is evinced that so much emphasis is now placed upon educational and academic subjects, students are finding little time for the study of music itself. On the other hand, we have the

argument insisting that it is essential for our teachers of music to acquire a liberal background of general education, equal at least to that of the teacher of the academic subjects. Both arguments have considerable merit and deserve support.

In defense of the "pro-academic" minds, it would seem logical that we demand considerable academic background and additional study of the general educational subjects, if we are to expect proper cooperation and recognition of our program from school administrators. In support of the "pro-music" minded folks, suffice to say that the music educator should be prepared to meet his colleagues on an equal basis. He should be a competent musician, and one whose musicianship is not limited to a study of the academic subject, but

as thorough and complete as the professional violinist or clarinetist.

For many years music education departments of some schools of music have been in the unfavorable position of having been the "dumping grounds" for students who failed to satisfy the requirements of other departments of those schools. For example: Mary Jones and Paul Adams enter the college school of music—Mary a violin major, Paul a wind instrument major. Following a period of study in these particular programs, Mary and Paul are advised that due to a lack of background or capacity for completing the requirements of their particular program, it is recommended that they consider some other field of concentration.

Now, where do Mary and Paul decide to go? To which program would you guess they will turn? To which field can they most conveniently transfer without injury to their pride and yet assure themselves of a position upon completion of its degree requirements? Indeed, you are correct! "Give the gentleman the sixty-four dollars!" *Music Education of course!* Fortunately, some music education departments have placed obstacles in the course of Mary and Paul; hence, they must take tests and prove their ability and musical qualifications in this field. Occasionally, some Marys and Pauls will honestly endeavor to prepare themselves for careers as music educators, although

usually they are only ones who possessed and look upon the program as "good insurance." Thus, the field of music education again must suffer because of its lack of standards of musical preparation.

If our music education program of the future is to attract talented young musicians, students whose chief interest in the world of music is in teaching and conducting, rather than in solo or ensemble performance, it will do so on the basis of our ability to design and foster a curriculum which will challenge such talents.

Many excellent musicians of my acquaintance, men and women who possess every qualification of the successful music educator, have refused to enter the field because of its "low musical ceiling." Other experienced music educators, some within the boundaries of my own state, have forsaken the field because of these same and other limitations.

If our music education curriculum is to be geared to the development of students who possess less than average musical talents, to those whose musical abilities are so restricted that they elect to follow the music education program by necessity rather than by choice, it becomes most difficult to foresee a progressive or fruitful future for music educators and music education.

We shall continue the discussion of this important subject in the next issue of *The ETUDE*.

Staging the Concert

(Continued from Page 596)

One Week Before Concert

1. In rehearsal, Mr. Smith devotes time to the final polishing of musical numbers and uses the school's new tape recorder to study the performance and show students the results of their work. He also introduces two new easy or medium grade numbers which he has saved until the last week to keep the students alert and interested.
2. Soloists usually appear at civic clubs, with a short talk by the Director about the concert, to further its publicity.
3. Ticket sales begin. Mr. Smith has discovered that the sale goes better if handled by a group that is representative but not too large. Thus the freshman class is offered the opportunity each year. A free ticket is given for every ten tickets sold, and at the concert a prize is awarded to the person selling the most tickets. The Business Manager, together with the freshman sponsors, launch this drive. They give pep talks to the classes each day, as well as announce names and totals of sales leaders.
4. The publicity campaign goes into high with news stories in all the papers, together with announcements on the news program of the local radio station. A series of humorous jingles, written for the school's daily bulletin, winds up something like this:

This is the end! No more you'll hear
Our dooper until next year.
Don't stand the band up on this date!
We'll see you in the Gym at eight.

5. The Property Manager and Director see that any construction or changes in the concert stage are completed or in progress.

6. The Property Manager has transportation ready for the equipment and sets the time for moving and setting it up.

Two Days Before Concert

1. All equipment is moved to the place where the concert will be held.
2. Mr. Smith holds his first full dress rehearsal. After the group has tuned carefully, each number is played in its entirety, after which detailed work is done on faulty passages. He asks someone to sit in the audience and point out imperfections in stage deportment. Although he uses the same general discipline in rehearsal as in concert, he restates rules concerning holding of instruments, position of feet, standing to acknowledge applause, when to raise instruments, and so on.
3. The stage to be taken by soloists to the front of the platform is arranged, and they are rehearsed in the proper acknowledgment of applause. Mr. Smith tries never to use a piano accompaniment at a band concert; but when used as a solo instrument or with strings, the piano is placed in its proper position at the rehearsal. If it is found necessary to move it during the course of the program, this is also carefully planned and practiced.
4. If the chorus is to sing, care is taken to insure an orderly and effective entrance and exit. The balance is checked in different parts of the hall by the Choral Director.

Day Before Concert

1. Everything is ready. Mr. Smith merely checks with his band officers to be sure their part in the planning is going according to schedule.
2. The Librarian checks to see that all

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How the Master Composers Composed

(Continued from Page 584)

subconscious clung to these musical ideas, as did everything that had been repelled to the subconscious; all the forces of fear, getting all the shadows and demons of the underworld that would draw the musical figures back into the night. On the side of light, consciousness struggled to win these ideas over.

Mozart liked to spend the summer in the country or in a garden. He composed "Don Giovanni" in Prague in a summer house (Bertramka), and wrote "Zauberflöte" in a small wooden hut that stood in the yard of the "Freihaus" (Barrack house). The duel between Papageno and Papagena in the "Magic Flute" was composed by Mozart under the oaks and beech-trees of Kahlenberg.

In the summer of 1788, after Mozart had moved into a garden flat, he wrote to Puchberg: "In the ten days that I have been living here, I have worked more than in the two months during which I lived in the other dwelling." Mozart had spent his childhood in Salzburg, where the mountains look down upon the old city; he knew, therefore, that nature tends to intensify productive moods. "It is very silly," said Mozart, "that we have to hatch our work in the room."

Among modern musicians, Richard Strauss is one who has his productive mood in summer only. Says he: "Cherries do not blossom in the winter, nor do musical ideas come readily when nature is bleak and cold. I am a great lover of nature. Hence it is natural I do my best creative work in the Bavarian highlands during the spring and summer. In fact, I usually compose from spring to autumn and then write out and polish the detailed scores in the winter."

Igor Stravinsky is another who composes only in spring and summer. During these seasons he spends three hours every morning at his bureaucratically neat desk. As a young composer, he wrote the score here in many colors, so that they looked like the choral books of Byzantine churches. Later he wrote in black and white.

Schiller clearly recognized dependence of productive mood upon light and sun when he wrote to Goethe under date of February 27, 1785: "With all our boasted independence we are greatly are tied to the forces of nature, and what is our life if nature fails us. For five weeks I have been brooding over something without results, and within three days a single mild ray of sunshine released it in me. To be sure, my perseverance so far may have prepared this development, but the development itself was brought to me by the warming sun."

Goethe's reply was this: "We can do

nothing but build the woodpile and let it dry well. It catches fire at the right moment, and we ourselves are surprised by it."

The difference between day and night is likewise important to the productive mood. Normally, the productive mood is animated by the light of day. Dependency of the productive mood upon night may be considered a pathological variant. Haydn, Mozart, Beethoven, Richard Wagner were all day workers.

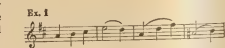
The one night worker among modern musicians was Claude Debussy. He needed the quiet and solitude. The world had to vanish in shadows if he was to hear his subtle, melting harmonies. Nothing loud and shrill was allowed to disturb him.

Similarly, Balzac only worked at night, by candlelight, garbed in the cowl of a Dominican monk. Romantic fantasy seems to depend on the night; classic fantasy on daytime.

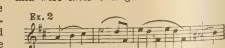
It may come as a surprise to many to find the waltz king, Johann Strauss, among the night workers; but the singer of the joy of life considered the night hour not so much the hour of romanticism as the hour of eroticism. In the waltzing room, his wife lay in bed, and when Strauss sat at his work table and composed his waltzes—with penicillin he needed the erotic atmosphere. In the midst of his work, he would send amorous notes into his wife's room.

One of those billet doux read: "Monday night, I A. M. You whispered so much into my ear today that made me happy—you must not blame me if I slip from the cup of joy, loneliness, and bliss. Let us be merry—on ne s'en quitte jamais."

There follows on the slip of paper the opening measures to "Cagliostro" that had just occurred to Johann Strauss.



and were later changed to the whirling



The sensuous waltz melodies of Johann Strauss originated in sensual night hours. They are caresses and kisses.

The Etude Music Lover's Bookshelf

(Continued from Page 589)

and the gardens that decorate small country stations. Despite his age, he is clean and vivacious and conducts the orchestra with care and vigor, stressing the lights and shades, and apportioning the expression with undivulging attention. You will enjoy this book if you have not read the edition of the same work brought out twenty years ago by the Viking Press. The Foreword in this volume must have been written at that time,

as the late Lawrence Gilman states: "There exists in English no life of Debussy; not even an exhaustive study of his art." There are now three or four that we have seen. Most notable of these is "Claude Debussy: Master of Dreams," by Maurice Dumesnil, virtuoso pianist and director of The Etude's "Teacher's Round Table," who was with Debussy for seven years as one of the master's few pupils.

Band Questions Answered

by Dr. William D. Revelli

The Size of Tubas

Q. I have two questions which I will quote to your answering. 1. What is the difference between a symphony and a philharmonic orchestra? 2. I would like some information about the size, shape, and type of basses and tubas.—R. C. Palestine, Illinois.

A. 1. There is no difference between a philharmonic and a symphony orchestra. Philharmonic is the name of the society which was founded as a sponsorship of some symphony orchestras. 2. There are several types of basses, one being the upright tuba, which, as the name implies, is an upright instrument. It is usually in Eb or Bb. The Helicon Bass is larger and is so designed that its bell points upward. The Sousaphone is the large bass which has its bell to the front, and like the Helicon model it is carried over the shoulder. The recording model bass is designed so that its bell faces the front. However, it is much larger than the upright bass and is usually supported by a bass stand, rather than being held by the player. The Sousaphone is the most practical for marching purposes, while the upright is more desirable for orchestral performance.

Instrumentation for Concert Band

I am planning to organize a fifty piece concert band. Following are some questions I would thank you to answer:

1. What is the difference between a concert band and a symphonic band?
2. Are 'cellos practical for the concert band?
3. Are trumpets preferable to cornets?
4. Do you recommend the Eb or Bb basses?
5. How many clarinets should I have in a fifty piece band?
6. Are oboes and bassoons necessary to the instrumentation?
7. Should I use the soprano saxophone?
8. Are the Eb or F horns desirable?

—H. C. R., California.

Your questions are well conceived and will have an important bearing on your ultimate results.

1. There is no difference between a symphonic and concert band except in name. Symphonic does not imply any specific instrumentation or type of music, other than literature for concert purposes.

2. I do not personally approve of 'cellos in the concert band unless they are specifically called for in the score, or unless that particular tonal color is necessary.

3. Cornets are preferable to trumpets, although two trumpets are essential to modern instrumentation.

4. The Eb and Bb are both required. The proportion I prefer is two Bb's to two Eb's, for example, four Bb's balance two Eb's.

5. A minimum of fourteen, preferably sixteen, clarinets is required for a fifty piece concert band.

6. Oboes and bassoons—two of each are most vital to modern-day instrumentation, although one of each may be used effectively if two are not available.

7. The soprano saxophone is not used

extensively in our present-day bands. 8. The F horn is most desirable, as its tone is much better than the Eb horn.

He Lacks Control

I am taking the liberty of writing you of a problem that is causing me great anxiety and very much distress. I am unable to solve it, will likely end my professional music career.

At present I am tympanist and percussionist in a symphony orchestra. The last of my difficulty is when called upon to perform a solo on tympani or become paralyzed and I lose all stick control and, of course, a bad performance follows. During rehearsals and my private practice I am relaxed and have good control, but am always ill at ease when playing in public. Can you suggest anything which will help me?

—M. W., North Carolina.

Your problem is undoubtedly mental and emotional rather than musical. I am sure you can master this difficulty. Confidence and encouragement are what you need. Do not take your mistakes so seriously. They are not errors, they are not become disturbed when your conductor criticizes your playing. Cultivate the friendship of your conductor and ask for his help in acquiring stick confidence, poise, and assurance, and remember that hundreds of millions of people will not hear your mistakes; so relax, be more "free and easy on the sticks."

About The Oboe

(Continued from Page 601)

In pitch, but, like the strings of a violin, they often get out, and in many adjustments are necessary. Finally, good oboe playing requires a good oboe, in good condition. A master violinist may make an inferior instrument sound beautiful, but the best oboe can't struggle against a structural quality that just isn't there. Then, besides being constantly alert to these interesting little idiosyncrasies of his instrument, the oboist must be a solid musician, absolutely at home with theory, transposition, sight reading, musical forms and styles, and standard repertoire.

"Perhaps all this contributes to the less-than-popular status of the oboe? Really, it shouldn't! It is a charming instrument with which to spend one's life and offers splendid opportunities to the serious musician. True, I have never heard of oboe recitals, but there is no good reason, beyond that of custom, why they should not be given. The solo phases of oboe work center in concertos and passage work, and new oboe literature is constantly appearing. The big field for the oboe is in the orchestra, whether on the platform, in radio, or on recordings. In this field the really fine oboist is instantly appreciated. The big difficulty is that there aren't enough of them. The challenge of the oboe is open to all who really wish to learn to play it!"

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Canceling the Drudgery in Music Practice

(Continued from Page 588)

their violins, and just like that they have mastered a new technique.

They learn to slur by expressing the experience of swinging. It is as simple as that and as much fun.

In first grade the children who were not yet ready for a musical instrument in kindergarten are given another opportunity to start on strings. In second grade, lessons are offered on woodwind instruments; in third grade, on brass instruments; and in fourth grade, lessons on percussion instruments are offered. The time they are in fourth grade the children will all be members of a symphony orchestra. When they are in high school they should have the best technique in the country, unless parents and teachers in other towns set out to capture this magic in music for their children.

Already these tiny pupils can read notes and identify major and minor thirds and chords when played on the piano, a feat which stumps most of their parents. They can sing in two-part harmony, and they have a good-sized repertoire of pieces for their string instruments. Furthermore, they have started on the road to composing music. They are bubbling with ideas for songs which express things they see, hear, and do.

They are not like the girl who thought that pizzicato was a "kind of nut like they sometimes put in cream." These children know their musical terms, and they can toss around words like *arpeggio* and *pianissimo* as casually as they would a ball.

Lessons from Self-Confidence

Just as important as the lessons they are learning in their music is the valuable lesson of poise. Like adults, children are self-confident when they can do something well. There are many youngsters who the little girl who scrambled up a tree in the back yard, rather than play the piano for a neighbor. That little girl refused to come down until her mother assured her that the neighbor had gone home. But the Campus School children like to take their instruments home and show Mother and Daddy how well they are doing.

They are more like the little girl who, with a little help from her mother, made her first cake. Fortunately, the cake turned out very well, and the rest of the family complimented her very highly on her success. She sighed happily as she finished her own piece and said, "My, isn't it tempting to make good things?" The five-year-old violinist acts as though they feel that their success is "contingent" too.

After each piece, several small voices pipe up anxiously. "Did I do it all right?" The answer is emphatically "Yes!" These tiny tots play with a natural ease and smoothness which is amazing and refreshing, particularly if you have ever lived in the same neighborhood as a struggling virtuoso and his screeching violin.

Herein is found the secret of mixing children and music. It is a simple, charming and delightful concoction. Just take four or five kindergarten children,

mix well with an equal number of pin-striped instruments, add songs they can understand, and a piano accompaniment; frost the whole with smiles and games, and presto! The young'uns will be for their music lesson and will grow up loving music.

The World of Music

(Continued from Page 577)

ALBERT SANDLER, prominent British concert violinist, died August 30 in London. He was forty-two years old. Mr. Sandler was well known in America, where he had been before the public since the age of sixteen. He was especially known for his broadcasting of the lighter classics.

OSCAR BRADLEY, prominent conductor of the Columbia Broadcasting System, and a veteran director of musical comedies and film music, died August 30 in Norwalk, Connecticut. His age was fifty-five. Mr. Bradley had conducted many Broadway successes, including many of the late Florenz Ziegfeld stage shows. For two years he was conductor of the St. Louis Opera Company.

Competitions

MONMOUTH COLLEGE, Monmouth, Illinois, announces an award of one hundred dollars for the best setting of a prescribed metric version of Psalm 97 for congregational singing. The competition is open to all composers and the deadline for submitting manuscripts is February 28, 1945. All details may be secured from Mr. Thomas H. Hamilton, Monmouth College, Monmouth, Illinois.

THE PEABODY CONSERVATORY OF MUSIC, as part of its eightieth anniversary celebration, is conducting a composition contest, offering a one thousand dollar prize to the composer of the best symphony. The contest is open to composers of any age between the ages of twenty-one and thirty-five. Details may be secured by writing to the Peabody Conservatory of Music, 1 East Mt. Vernon Place, Baltimore 2, Maryland.

THE NATIONAL FEDERATION OF Music Clubs announces the seventeenth Biennial Young Artists Auditions, the finals of which will take place at the Twenty-fifth Biennial Convention in Dallas, Texas, March 27 to April 3, 1945. One thousand dollar prizes are offered in four classifications: piano, violin, voice, and organ. Preliminary auditions will be held in the various states and districts during the early spring of 1945. Entrance blanks and all details may be secured by writing to Miss Doris Adams Hann, National Chairman, 704—18th Street, Des Moines, Iowa.

A PRIZE of \$7,000.00 is offered by Robert Merrill for the best new one-act opera in English in which the author wins the prize. The only rules governing the contest are that the heroine must be won by the baritone, who must not be a villain. Entries should be sent to Mr. Merrill at 48 West 44th Street, New York City.

Theodore Presser

(Continued from Page 587)

Presser said, "I am big in big things. In little things I am little. I have always been frightfully economical." But he took Dr. Cooke's advice to heart, and for many years when his salesmen went "on the road" he made it a custom to buy each man a fine new suit in order that he might present the best possible appearance.

He was always planning to spend for others what he was unwilling to spend on himself. Once he asked me to accompany him down Chestnut Street in Philadelphia to the office of a lesser trust. It was raining slightly, and as the bank was ten squares away I suggested taking a street car. Mr. Presser objected, saying that we needed exercise. We stopped at a lunch counter where we ate a fifteen-cent lunch. Then we walked across the street to the bank, where he handed over a million dollars in securities—his first deposit in a trust fund for the Foundation. "Self-abnegation for others," was always his motto.

The Eude Is Born

It was with Dr. Cooke that he discussed the publication of a journalistic organ to promote the ideals and objectives of the Music Teachers' National Association. Finally the time for parting came. Dr. Cooke was loath to see the popular teacher leave Hollins, but he encouraged him to make the break with what he termed a portentous venture.

Mr. Presser gave up his school at Hollins and went to the nearby city of Lynchburg, Virginia. To side-track high costs, he avoided starting his journalistic undertaking in a very large city. With no previous publishing experience he plunged right into a new occupation with his accustomed energy and vim.

The first issue of *THE ERUNE* appeared in October 1883. It was a magazine of ten pages. The cover was plain white newspaper printed in black ink and the cover design was made of a conglomerate of stock type cuts of Egyptian columns and palm trees. Naturally there was, as previously noted in this biography, a motto on the title page. It was from Horace (Horatius) and ran, "Certe nulli in parva micant uti dulces," which he translated, "He who mingles the useful with the agreeable carries off the prize."

A more literal translation would be "He who has gained every point who mixes the useful with the agreeable." On the second page were editorials by Mr. Presser, in which he made one of the thirty-nine musical magazines published in America at that time. He was thoroughly aware of the musical competition he expected to meet. He also noted that he had made a translation and editing of Urbach's "Piano Method" (Published by the John Church Co.) which was tried out at Vassar and highly recommended by the well-known professor, Dr. F. J. Ritter. The first music pages (six in number) consisted of pages from the Urbach "Method." Then followed pages of text. His love for maximum brevity is shown by a column of quotations from Shakespeare, Keats, Johnson, Franklin, Longfellow, Carlyle, Bach, Mozart, Beethoven, and Chopin. This column was headed "Words of the Master." It was continued for nearly two decades and was a part of Mr. Presser's

ideal of combining music with cultural ideas, upon which he insisted during his entire career.

Concerning the First Issue

On the back page of the first issue were nine advertisements. Six of them were from music publishing firms: The Oliver Ditson Co., The John Church Co., S. T. Gordon and Sons, The Johnson Publishing Company, and Mr. Presser himself. Of these companies three have continued in active existence: The Theodore Presser Co., The John Church Co., and The Oliver Ditson Co., and all are assets of The Presser Foundation. Their profits go to the philanthropic and educational objects designed by the Presser in his will and in his Deeds of Trust.

The subscription price of *THE ERUNE* of ten pages was one dollar a year. At the end of the first year the circulation records boasted one hundred and seventy-one annual subscriptions.

In his first issue Mr. Presser, in an editorial with his characteristically broad spirit, said, "Every live teacher should read one or more of the many musical periodicals published in this country. To keep pace with the current events of our calling is a simple duty. Show me a considered, unbalanced musician, and I will show you one who does not read musical literature. Goethe's saying, 'Licht, Mehr Licht' (Light, More Light), should be the motto of every teacher." In a later issue he gave a list of eleven of his most active competitors, suggesting that readers of the magazine should write to him as many of them as possible. In those days it was considered a more or less legitimate practice to try to ruin a competitor when possible. Mr. Presser's mind worked the other way. He sought to help the art of music by helping his worthy competitors to succeed.

It is significant that, of all of the eleven competitors he mentioned in his editorial, none is living in independent existence, save the S. T. Gordon Company, which is owned by J. J. Robbins and Son.

To the first issue of *THE ERUNE* a quaint advertisement appeared:

FOR \$2.50

A LADY STUDENT can secure Tuition for ten weeks, 20 Lessons, with the very best teachers in either Piano, Organ, Violin, Voice Culture, Elocution, Drawing, Painting, Modeling, Sculpture, Literature, common or higher, Modern Languages, Physical Culture, etc., together with first-class board and room, including Piano Rent, Washing, Incidentals, etc., all the collateral advantages, which are unparalleled in this or any other country, in the Beautiful New Home of the NEW ENGLAND CONSERVATORY OF MUSIC, Franklin Square, Boston. New calendar, beautifully illustrated, sent free to yourself and friends.

E. TOURJEE.

Director, Franklin Square, Boston. Imagine, for eight dollars and twenty-five cents a week, the student received everything! Since that issue, the New England Conservatory has been a consistent advertiser in *THE ERUNE* to this day. What was published in America, after sixty years, can boast of retaining an advertiser from its first issue?

Handy Brothers Music Co., Inc.

invites your attention to the following—

(Recorded as a March by Tex Beneke, Victor Record #20-2722-A, arranged by Jerry Gray. Adaptation by Perry Burgess). For Military Band—\$1.50; Orchestra—\$1.00; Piano Solo—40¢.
 2 pianos, 4 hands. Arr. by Kathleen Dickey—\$1.00.
 Choral arrangement on song by The Holl Johnson Choir featured in "SAVOIR MON KNEE," Twentieth Century-Fox Production—50¢.

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Arr. by Albert Chioffalo from "ST. LOUIS BLUES." Conductor's Score—\$6.00; Orchestra—\$5.00, \$7.50 & \$10.00.

4 HANDBY BAND NUMBERS arranged by Joseph Paulson
 "Ode to Harlem," "Opportunity," "St. Louis Blues (Fantasy)," "Pensadene"
 Standard, \$2.50; Symphonic, \$4.00.

BOOKS

FIVE VIOLIN SOLOS—(Spiritual with piano accompaniment), by George Morrison—\$1.00.
 FIVE SKECHES, for Piano—by Noah F. Ryder—\$1.00.
 TWELVE NEGRO SPIRITUALS, Volumes 1 & 2—by William Grant Still \$1.50 each.
 UNSUNG AMERICANS SONG—37 literary and musical contributions with 38 songs of that sing the story-lives of 24 persons, including musical setting to Lincoln's Gettysburg Address, edited by W. C. Hardy—\$3.50.

Our catalog has everything
 From Symphony to Spiritual and Swing.

HANDY BROTHERS MUSIC CO., Inc.

PUBLISHERS

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ERNST TOCH, the eminent composer, leader in contemporary music, brilliant teacher, and distinguished scholar, here reexamines the materials and concepts of music. Analyzing and clarifying the fundamentals

process of music, he builds up a new viewpoint, uniformly applicable to music of all kinds and of every period. He unifies the active principles of Harmony, Melody, Counterpoint and Form.

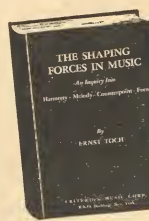
—just another textbook
 —more vague generalizations
 —a mere recital of old theories
 —a recollection of the "old and new in music"
 —a bridge between conventional theory and contemporary composition
 —a mine of basic concepts for the teacher, student & composer

For the Teacher—A means of reconciling contemporary preparatory work and actual music of related traditional music and modern music. The basic rules of musical analysis and dynamic principles of musical growth.

For the Student—A stimulating and functional presentation of the principles underlying composition. Includes the technical and theoretical principles (harmony, counterpoint, analysis) and free composition.

For the Composer—A challenging and liberating philosophy of the dynamic interaction of musical forces. It substitutes for dry patterns and moulds active methods of organization and workmanship.

For the General Reader—Gives new orientation toward music as a complete creative art. Stimulates participation by the listener in the musical process. Offers insight into the composer's problems and his thinking. Formulates with exquisite clarity and with



\$5.00

CRITERION MUSIC CORP., • RKO BLDG., RADIO CITY, NEW YORK 20

Junior Etude

Edited by

ELIZABETH A. GEST

What Tone Was That?

by Margaret Thorne

As we stood on a hill overlooking a large city, a musician friend said to me, "Have you ever noticed that you can hear a hum of definite pitch as you approach a city? Listen now, as we stand here, and see if you can hear the tone of F."

At first I could not hear the tone at all, and thought, "My ears are not as keen as his. I simply can't hear it." But I kept on trying, and to my surprise, I began to hear the hum. Then I said, "Yes, I can hear the hum, but I can't tell what tone it is." My friend pulled a pitch pipe from his pocket, which sounded "A."

"Listen," he said, "the hum is a major third below 'A.' And it really was!" The other day an airplane flew over the house, making a deep vibration, "B-flat," I thought, but to make sure I went into the house, singing the plane's tune as I went, to check with the piano. Sure enough! The tone was B-flat.

In the city are many tones with definite pitch. The traffic "cops" whistle, high and shrill. Is it F-sharp? The automobile horns! What a variety of tones they make, high or low, harsh or rich in quality. How many makes of automobiles can you identify by the tone of the horn? Which make uses the highest-toned horn? Which the lowest? Some of them play tunes. Can you reproduce them on your piano?

In the country, it seems there are more interesting tones to find than in the cities. The birds all around us give us lovely bits of song; others give us short calls, all of which we can try to imitate. Sometimes we can not get all of a song, but we can at least make a good start by listening to see if the last tone of the song is higher or lower than the first. Soon it will not be difficult to remember all of a short bird call the first time we hear it, even though we can not sing or whistle it as high as the bird does.

In the spring, if you are near a

stream or a pond or a marsh you can hear the songs of frogs and "peepers." Are they all on one tone, or are some higher than others?

Bees make a definite tone as they buzz about, collecting nectar for honey. A motor boat on the river, lake, or bay sounds a tone in the hum of its engine; a whistle from a distant mill startles our ears; the wind brings the humming tone of traffic on a distant highway; it certainly sounds like "E."

Perhaps you can add other things to this list. When we get the habit of keeping our ears wide open it is surprising to find how many sounds there are which we never noticed before. And too, our inner hearing grows so much keener. We will play our favorite instrument with far better understanding and musicianship when we train ourselves to be alert and to LISTEN.

and to LISTEN.

In the city are many tones with definite pitch. The traffic "cops" whistle, high and shrill. Is it F-sharp? The automobile horns! What a variety of tones they make, high or low, harsh or rich in quality. How many makes of automobiles can you identify by the tone of the horn? Which make uses the highest-toned horn? Which the lowest? Some of them play tunes. Can you reproduce them on your piano?

1. If your teacher told you to play poco a poco diminishing what would you be expected to do? (Five points)
2. Was the opera "Aida" written by Puccini, Mozart, or Verdi? (Ten points)
3. Was Gounod Bohemian, German or French? (Ten points)
4. What composer was born in 1732 and died in 1809? (Ten points)



Quiz No. 37

(Keep score. One Hundred is perfect)

The Brook and the Wind

by Anne Richardson

The brooklet hums a charming song, And runs so briskly on its way; This music of the brooklet-drops It seems to say most happily, "Come out, my dear, let's romp and play."

The wind that whispers through the trees Has melody so soft and clear; This music of the rustle-drops Is waiting there for you to hear.

Ben and the Baseball Game

by Leonora Sill Ashton

BEN had finished his practicing and had just enough time to reach the baseball field before the game began. On the way over he met Frank. "Did you get your practicing done?" asked Frank. "Sure," answered Ben, "every bit of it. You know I would not cut out. But I'm having a tough time with that octave study. I hold my hand firm so I'll play the right keys, my hand stiffens up. If I hold my hand limp, I play wrong keys." "I'll tell you what I do," replied Frank. "I watch the pitcher in the ball game. I got a good lesson in octave playing from him."

Even in the excitement of the game Ben remembered Frank's remarks, and he watched the pitcher grasp the ball, measure the space before him for a few seconds, wind-up, and send the ball flying through the air. A real thrill went



Pianists and ball players have the same muscles

through Ben's fingers, wrists, and arms. On the way home he told Frank he had learned a good lesson on playing octaves while he sat in the bleachers.

"Who taught you?" teased Frank.

"Never mind. But it was a good idea, Frankie, old boy. First, I could almost feel the pitcher mentally measuring the space he had to cover; then he took a very firm grasp on the ball, but I'm sure he did not stiffen the muscles in his wrist or arm to let it go. Yes, I think I have the idea."

Back at the piano Ben held his hand stretched over the keys from C to C. His hands were rather large, so he opened them just the right size to cover the octave. "I'm going to keep that distance and position in my mind," he told himself. Then he let his hand move relaxed, over the keys, playing his octave study. Once he snapped his hand up, "I'll not do that again. That wrong motion made my fingers pull in and contract so they were not above the keys as they played."

With the picture in his mind of the pitcher's hand curved firmly over the ball, he arched his hand slightly and proceeded with the octave study, noting great improvement as time went by.

"Tell me something, Frank," he said later. "How did you find out about the pitcher's way of handling the ball?"

Frank replied: "Once I heard a man who knew a lot about it describe the motions of a pitcher. He said the hand and arm should be held firmly with concentrated muscular control, but must give as well, in the left and throw; and after all, you know, we use the same muscles when we play the piano. What other ones do we have?"

"I see now what my teacher means when she says, 'We must be firm in the particular muscles that are needed to do the job, but we must be relaxed in the other muscles that are not needed at that moment to do the job. The job might be to play an octave, or a scale, or a fast passage or anything.' It seems to make sense now."

"Sure," said Frank. "Let's go and play a duet. I'll take the part with the octaves."

"No," said Ben. "I'll take that part."

Benjamin Franklin And Music

We think of Benjamin Franklin as a scientist, writer, publisher, philosopher and statesman, but do we ever think of him as a musician?

He invented a musical instrument called a harmonica, which was made of glass discs attached to a lathe or spindle, the discs being tuned to a scale and played by pressing the fingers against them as they were revolved by a treadle.

He also set clever verses to tunes which were popular at the time. He is said to have played the guitar, the harp, and the flute.

In his diary he wrote a "scheme of employment for twenty-four hours of a natural day." In this he says the evening hours should be given over to "put things in their places; have music and conversation."

Perhaps many of you do have music in the evening. What about "putting things in their places?" Think that over.

Junior Etude Contest

The JUNIOR ETUDE will award three attractive prizes each month for the nearest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years.

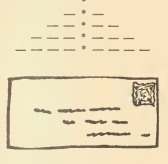
Names of prize winners will appear on this page in future issues of THE ETUDE. The thirty best contributors will receive honorable mention.

Opera Pyramid Puzzle

by Stella M. Hadden

Place the words, when found on the dots, one dot to a letter. The central letters, reading down, will give the name of a well-known opera.

1. A consonant; 2, the end of a measure; 3, percussion instruments; 4, between bar-lines; 5, composition for four performers.



Letter Boxes

(Replies to letters on this page must be sent in care of the JUNIOR ETUDE)

DEAR JUNIOR ETUDE: I am a student pianist and have thirteen pupils. We enjoy writing little songs. I would like to hear from other musicians.

Arlene Spradling (Age 18), Virginia

I play the piano and drums and was recently in a recital. I hope someone will write to me.

Barbara Ann Meyers (Age 14), Kansas

I'm in my fifth year of piano and would like to hear from music lovers who study piano.

Rosario Quinones (Age 15), Puerto Rico

I have taken piano lessons six years and would like to hear from other music lovers.

Irene Levine (Age 14), Pennsylvania

I have been studying piano five years and discuss a concert pianist. My favorites are Chopin and Beethoven. Would like to hear from some good enthusiasts.

Rex Thomas Emyr, Michigan

DEAR JUNIOR ETUDE: The Junior Etude Club meets once a month at the homes of different members. A business discussion opens our meeting; then the day's entertainment, followed by a social part. This is a members must audition before the staff of officers and sponsors so that they may be able to make well balanced programs. We have one only our best performers take part. This is of our sponsor. We have over twenty members, all between fourteen and eighteen years of age. We are sending you a photograph of our officers.

From your friend, Patricia Knowlton (President), New York

June 1946

OCTOBER, 1948

Put your name, age and class in which you enter on upper left corner of your paper, and put your address on upper right corner of your paper.

Write on one side of paper only. Do not use typewriters and do not have any one copy work for you.

Essay must contain not over one hundred and fifty words and must be received by the Junior Etude Office, 1712 Chestnut Street, Philadelphia 33, Pa. No essay this month. Puzzle appears below.

CORRECTION

The last question in the September Quiz was accidentally omitted from the printed page. The score therefore should add up to ninety instead of one hundred.

Answers to Quiz

1. Play softer, little by little; 2. Verdi; 3. French; 4. Haydn; 5. Six; 6. The second syllable, accent on "an"; 7. E. G-sharp; B-sharp; 8. By a half note; 9. E, C-sharp, B. 10. Edvard Grieg.

DEAR JUNIOR ETUDE:

You may be surprised to receive this letter from another hemisphere. I think THE ETUDE is excellent and enjoy the classical compositions in it. I receive my copy two months after it is distributed in America. Recently I took an exam and received honors and hope soon to take the examination which will give me the letters A. Mus. A. I like Chopin's music and love the picture "A Song to Remember," about him. I would be pleased to have some pen friends in America.

From your friend, Dorrie C. Holmes (Age 18), Tasmania

DEAR JUNIOR ETUDE:

We of the Junior Choir started our training about seven years ago. There are about thirty of us. We hold rehearsals once a week and have learned to focus our attention on our director, Mrs. Hayes, and to concentrate on the things that are necessary in group singing. We sing for church, social gatherings, and all kinds of entertainments in our community. We assisted in raising a hundred dollars for our County hospital. We have a large number of recordings.

We all hope we may bring more happiness and love for music to all our friends, for we surely enjoy singing.

From your friends, Donna and Leah Murphy, Colorado

(N.B. See JUNIOR ETUDE, December 1946, for a picture of this choir.)



Juniors of Schenectady, N. Y. (See letter of Patricia Knowlton)

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COVER—"The Cavalier of Roses" might be an excellent title for the fantastic and delicate cover of *The Erue* for this month. The photographer, who resides in California, has inserted a page from Richard Strauss' famous opera, "Rosenkavalier," first produced in 1911 at Dresden.

The phantom hand tossing the rose toward the old violin is a subtle touch, giving a dream-like atmosphere to this charming picture.

NOW IS THE TIME YOU NEED US—The new teaching season and also the season for other musical activities in church, school and home is full upon us. No doubt many teachers and other musical workers have already replenished their stocks of material for the season, but, as is so often the case, some may have failed to secure adequate materials to carry them through, while others may have been just a little delinquent in making the necessary preparations along this line. Then, doubtless, there are many who will be wanting the materials to examine as the teaching months go by. In whichever group you may fall, never forget that the *Erue* contains *Platina* Co. and its staff of experienced clerks can supply you with just anything you want from its tremendous stock of music.

The convenience of our mail order service is enjoyed by many thousands of music buyers. Our liberal examination privileges make it a simple matter for music teachers and other music workers to secure just exactly what they want in any category of musical activity.

If you are unacquainted with our service and its many unique features we suggest you write to the Theodore Presser Co., 1712 Chestnut Street, Philadelphia 1, Pa., for complete details. You will be surprised and pleased by the advantages of our "On Approval" and "On Sale" plans of mail order service.

We especially invite your attention to the advance-of-publication items, with special pre-publication prices, listed on this page and on the following page. At the extremely low prices collected for these outstanding publications but one copy is available to a customer.

HOW TO MEMORIZE MUSIC, by James Frances Cooke—Problems in music memorizing all but vanish when the magic of Dr. Cooke's method is applied. The Editor of *The Erue* contributes the results of his own wide experience in this field together with first-hand advice presented in letters of Harold Bauer, Rudolph Gang, Percy Grainger, Josef Hofmann, Ernest Hutcheson, Isidor Philipp, and many other notable. Practical methods of music memorizing are couched in a highly readable style in this comprehensive book.

Piano teachers who have the advantage of the expert advice contained in *How to Memorize Music* can expect improved results from their pupils. One copy may be ordered now at the special Advance of Publication Cash Price of 80 cents, postpaid.

THE AL-JO-EL
MUSIC REPORT CARD
5 cents each, 20 for \$1.00

THEODORE PRESSER CO.
1712 Chestnut St., Philadelphia 1, Pa.

PUBLISHER'S NOTES

A Monthly Bulletin of Interest to all Music Lovers

October, 1948

ADVANCE OF PUBLICATION OFFERS

All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed NOW. Delivery (postpaid) will be when the books are published. Paragraphs describing each publication appear on these pages.

- All Through the Year—Twelve Characteristic Pieces for Piano.....Keffner 30
- Basic Studies for the Harp.....Rehner 30
- Orchestra.....Keffner 30
- Conductor's Score.....40
- The Child Schubert—Childhood Days of Famous Composers, Carl and Benjamin 30
- Echoes from Old Vienna—For Piano Solo 30
- First Choral Book—A Collection of Sacred Songs.....Keffner 30
- How to Play the Piano.....Keffner 30
- How to Play the Piano.....Keffner 30
- Ivor Peterson's Piano Accordion Book.....40
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ADVANCE OF PUBLICATION OFFERS WITHDRAWN—This month, as choirmasters are preparing Christmas music programs and teachers are choosing materials for holiday-time recitals, the Publishers are issuing two new books that undoubtedly will be welcomed. The books briefly described in the following paragraphs may now be obtained from your local music dealer, or from the publishers at the special Advance of publication prices are withdrawn.

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A Letter from Pepito Arriola

(Continued from Page 592)

at such a very early age. His family was notably musical. His father was a physician, but his mother was a musician. As a child, Pepito spoke French, German, and Spanish fluently, but little English. Honors were raining upon him by European monarchs. His playing of the most complicated works was meticulous and he rarely missed a note, even in the performance of the most famous piano concertos and the rhapsodies of Liszt. When he was four years of age Arriola was highly praised by Arthur Nikisch. His principal teacher was the famous Spanish master, Alberto Jonás, with whom he started to study at the age of seven. After tours of Europe and the United States for three consecutive seasons, he returned to Europe. Subsequent to the First World War, Alberto Jonás, who was an intimate personal friend of the Editor of *The Bronx*, had track of his brilliant pupil. During the Second World War someone sent Señor Jonás the false information that Arriola was working as a mechanic in a garage in Berlin. Señor Jonás was broken-hearted over this. He did not know that his pupil, through all these years, had been continuing his music.

Through a peculiar wind of destiny, information came to *The Bronx* that Arriola was active in Spain and he sent *The Bronx* the following letter, which we are reproducing just as it arrived:

My dear Dr. Cooke:
With great surprise I read your remarkable letter, and are quite astonished about the fact that we have met so long a time ago.

I remember very well the interview for *The Bronx* because it was the first one for a Magazine, having given before only interviews for the dailies. Naturally it is impossible for me to remember you exactly when I have seen since thousands of persons for a few minutes or more, but I am very, very glad to have found someone who remembers me as a child in those days.

I am dreadfully sorry about the news of Alberto Jonás being dead. I have admired and loved him, as a great musician, teacher, and person.

Now I will satisfy your curiosity and give you a short account over my musical activities since 1910.

As you may know, I have travelled all over the States in three consecutive seasons from Miami to Boston and from San Diego to Seattle, including Cuba and Mexico. Afterwards I went to South America (1912-1913). In May 1914 I gave two recitals in the "Scala" Milano then I went to Berlin to prepare an European tour, but the first world war began, this surprised me in Spain where I remained through the whole war.

In 1919, I went again to living America, and 1920, I settled definitively in Germany, with my whole family, South there since, till the Russians occupied that city. A Debussy recital, I also introduced the Darius Milhaud (Sonata), Poulenc, and some others. 1923 I made a very extensive tour in Poland, and 1925 I married in Berlin.

Since then my concerts have been given exclusively in Germany, but only those I liked to do, I had earned enough

money to live absolutely independent, and I resolved to play those works I wanted. I began composing, and to study by myself the Organ. I also taught my sister Carmen, an extraordinary gifted pianist. In the last years I have made a great lot of broadcasting specially in South America. Then came the second world war. I remained through the whole time in Berlin. Wilhelmsdorf, where I was employed in a garage as mechanic. I can do not know anything about mechanics, the only mechanics I know very well are those of my fingers and wrists. This can be testified by the musical world of Berlin and all my friends there.

Two remarkable dates, the 23th of November of 1943 I lost my home, (burned up) and my whole library, manuscripts and manuscripts in the Kaiserstrasse 21 Berlin Wilhelmsdorf, and the 10th of May of 1945 the Russians gave order to all foreigners to leave the city.

So we went, myself and my son and my two sisters and my brother-in-law, on foot to the Elbe line, my wife and my daughter remained in (Austria), we arrived in Magdeburg where the Russians put us in a Camp for Displaced Persons. There we stayed seven weeks, making music for the officers and lazzarets then we passed the English zone very good attended by the English forces, and the "UNHRA," and through Holland and Belgium to France where they put us in a camp because we had no passport. After some very handsome experiences there we arrived at the Spanish border, and took the train to Barcelona where I am now.

A few months later I played here, and since I have been concerting through my country. I join two programs from my audiences in Barcelona.

In March and April I give two concerts here, one of them with orchestra playing in first audition a piano concerto from a Brazilian composer Radames Gnattali.

I also have finished a "Divertimento Concertante" for two pianos, string orchestra and flute, which I hope to play with my sister Carmen very shortly, and I am planning a Musical Drama about Sophocles "Philoctetes".

This is in big line with my activities. As for the next season I have no plans at all, I liked very much to go to the States, and to show that I am still playing, at least so good (I can not speak otherwise from now) than before.

Actually Barcelona has not a very great musical life I guess if you could see it now, you would find it decreasing, as I am sure you would find the musical life in the States powerfully increased.

Well, this looks like an interview number two, and perhaps interview number three may take place in Philadelphia, if the future has reserved this to me.

Please consider me as an old friend, and with many thanks for your information about my teacher Jonás, and expecting your answer.

I am always very cordially yours

JOSE ARRIOLA



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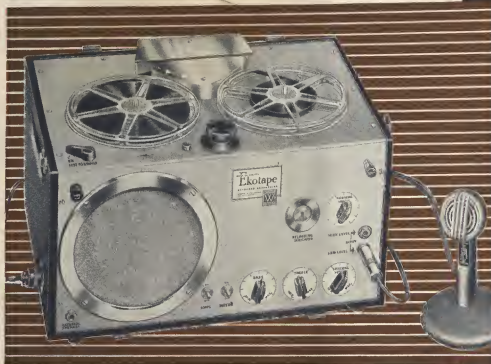
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(Please excuse Mr. Clef. He's getting ready for his next review—Ed.)

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